THE ENJOYMENT OF MUSIC

BY

ARTHUR W. POLLITT

With an Introduction by
E. T. CAMPAGNAC

THIS book is intended to supply enough general information to make the understanding of music an intellectual as well as an emotional pleasure. It aims at giving the ordinary untrained listener a point of view from which judgment and increased delight may proceed.

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ARTHUR W. POLLITT

LECTURER IN MUSIC IN THE UNIVERSITY OF LIVERPOOL

WITH AN INTRODUCTION
BY
E. T. CAMPAGNAC
PROFESSOR OF EDUCATION IN THE UNIVERSITY OF LIVERPOOL

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TO

MY WIFE

INTRODUCTION

DR. POLLITT does well to advocate the enjoyment of music. Music is too often regarded as the stock-in-trade and the tool of professional musicians or as the plaything of amateurs. It is accepted by many persons as the customary accompaniment of religious ceremonies and of social festivals; it affords to some of these the satisfaction which the observance of custom brings; music they have always had on such occasions, and not to have it would jolt them painfully from their routine; it may even give them a keener and more active pleasure. By others it is endured as they endure other things which are customary with fortitude and without complaint, for they think it is not worth while to quarrel with what is well established. Some people dislike it and as much as they can avoid it. To all of them Dr. Pollitt declares that music is something which may be and ought to be enjoyed—enjoyed by those who profess it, by those who play at it, by those who accept it with a polite tolerance, and, perhaps, even by those who now dislike it. There may, indeed, be men and women who are deaf to music, and perhaps it is too late to remedy their defects; yet it is certain that many adult persons who say that they are insensitive to music, or being sensitive receive pain and not pleasure from it, are not naturally deaf or naturally unable to enjoy it—they have never been taught how to listen to it. There may be children who will never be

touched by music, some deficiency of nature may keep them from it; but it is certain that many others will be robbed of their share in a large and general inheritance—unless they are taught how to listen.

What then is meant by listening? Something much more than the mere reception of sounds by the ears. To listen is to attend, to stretch and bend the mind with the sense of hearing to what is offered. It means, therefore, the effort to exclude other things; the listener attends to what he desires to hear and tries not to hear other sounds. He gives himself to this and for the time takes himself away from the rest of the world. If we are to listen to music we shall repeat this double process of attention and of reservation over and over again for the same sounds, the same groups and sequences of sounds, the same "piece" or "work." From this repetition two results must follow; first, we get into the habit of listening to *this work* as a whole, and second, within the work as a whole we learn to distinguish various parts; we learn, in fact, what to listen for, and we listen for *that*. But we shall not always listen to the same work, when we are listening to music; we shall hear various works by various writers. To all of them we shall come with the determination to attend, with the willingness to yield ourselves to them, and yet with the sturdy purpose of retaining our judgment and our self-respect. We shall listen for what they have to say.

As in listening to an orator we are not content to have our ears delighted with the notes of his voice, but also insist on knowing what he means, so in listening to music we are not, or ought not to be content with sounds, but must know what the musician means by them. Yet here a danger threatens us. The musician means what he says in sound, that and nothing else; music must be musically received. It is not to be translated into the language of words.

Words may certainly help us to get and to give to other people an interpretation of a musician and his work; and interpretations may have a high value. But a musician wants to be understood far more than he wants to be interpreted; and to be understood he must be accepted in the form in which he comes, in the dress which he wears. There are critics of music and interpreters who forget this. Dr. Pollitt is not one of their number. He has indeed shown great skill as a commentator; but he knows that the supreme use of a commentary is to conduct the reader to the original and to *leave him there.*

All this is true of the orator and of oratory; what a great speaker means is what he says and as he says it. He will not permit us to divorce his style from his matter, the two together are himself as in a moment of self-discovery he discovers himself to his rapt auditors. "Rapt" they are; in that great experience shared with a master they are taken up and away from the world in which they were decent and law-abiding citizens into a new world in which propriety has a fresh and different connotation; yet to the old world they are restored, or dropped; to it they must make their way back, not all unmindful of what they heard and felt when for a brief passage they trode the path and lived the life of that artist. Will they ask for a translation of what he said? Not if we have justly maintained that for a time they shared his life. No; what they are sublimely aware of is that for that time *they* were translated; they were "translated and were not" in their former world; and now when they are put back again into it they feel a change of atmosphere, for they have themselves suffered a change.

Dr. Pollitt tells us that we must habituate ourselves to the atmosphere of great music. For this purpose we must go often and stay long in the region of that atmosphere. We cannot quickly and hurriedly achieve familiarity with

greatness. The great are also the leisurely; and a first condition laid upon us if we seek their company is that we should get with the manner the temper also of leisure. We must be prepared to wait in an ante-chamber before we are granted an audience; we must seek an audience often before we are permitted to enter even the ante-chamber—and if at last an audience is given, we must not interrupt the gracious and sovereign speech. Our metaphor may serve us still further. We shall need an introduction. Musical education begins with the introduction of those who come for the first time by those who have come before and acquired the right to come into the presence of musical ideas. These ideas may be veiled, they may be revealed in sounds; majesty is robed; but the robes do not make majesty. Yet the dress, the sound may properly attract the eye, and hold the ear of those who are still unable to perceive that the dress at once shields and embellishes a living spirit, or that the sound in expressing gives protection to ideas.

Education which begins with authority imposed is complete when at last ideas once declared great by persons to whom we are bound to listen speak to us for themselves. To say so much is to say that education, of course, is never complete; yet this is the direction in which it carries us. The nearer we are brought to the goal, the clearer the certainty with which we apprehend the ideas which in many forms of beauty we have been learning to revere. And when they speak to us, the strange thing is that they speak within us, so that we seem at last to be speaking to ourselves. We went out to seek what now we discover in our own hearts. This is the violence which the kingdom of God or the kingdom of music suffers. Understanding first penetrates through form to meaning, and then enshrines meaning in mind of the listener. Yet this is a slow trans-

formation ; and long before it is fully made men catch, and repeat in their own more and more felicitous rendering, the sounds of a music which they themselves never composed, because they never thought or felt it. They give with amiable docility and without affectation or insincerity, what Newman called a "notional" assent. "This," their teachers tell them, "is great ; listen to it ; model yourselves by it ; learn its idiom." And the pupils try to do what they are told ; they make laudable efforts which win a success appropriate for beginners. But time and experience ; time spent in listening to this idiom, experience got in practising it ; absence and restoration ; lapses and recoveries—all these are needed before the foreign language admired (and justly admired) becomes native (by a naturalization of the spirit) to the lips which use it, and to the ears which have grown quick to seize its intimate quality, its real significance. Then their assent is "real."

But Newman, whose prose is music, shall speak for himself : "Let us consider," he says,[1] "how differently young and old are affected by the words of some classic author, such as Homer or Horace. Passages, which to a boy are but rhetorical commonplaces, neither better nor worse than a hundred others which any clever writer might supply, which he gets by heart and thinks very fine, and imitates, as he thinks, successfully in his own flowing versification, at length come home to him, when long years have passed, and he has had experience of life, and pierce him as if he had never before known them, with their sad earnestness and vivid exactness."

Yes, but experience of life could not bring these passages "home" to the man unless as a boy he had known them at least as "rhetorical commonplaces." As a boy he learned them "by heart," now after many years they teach

[1] *Grammar of Assent*, Part I, chap. iv, § 2, 4. Longmans, 1895.

him his own heart by showing him that they express the delight or the unfulfilled yearning of the hearts of men everywhere and at all times. "Commonplaces" they were; but now they are common in another sense; it is "their vivid exactness" which in assuring their personal appeal proves their universal truth. Is it amiss that the young should have their minds stored with these "commonplaces"? Custom dies hard, not because the hand of innovation is gentle or directed by scrupulous justice or any very delicate sensibility; custom dies hard because, to be sure, with much that is obsolete (for persons, that is to say, who have no historical imagination) it carries on the tradition of life. The love of letters has, in fact, been fostered and kept alive by the custom of equipping the young with models, with examples, of literature, which persist with amazing vitality and hold their ground in the memory of men who have no professional concern with literature.

Dr. Pollitt, unless I mistake his intention, would have the young equipped with "commonplaces" of classical music; he trusts that time and experience, once this equipment has been made, and these commonplaces have been firmly fastened in the mind, will have for music the result which Newman has described and claimed for literature. Pupils who have given a "notional" assent, will presently give a "real" assent.

It would be foolish to ignore a difficulty which is raised, which indeed presents itself at this point. If we speak of "great" music, or of "classical" music, who are the judges? Or again, what is the definition or canon of the "classical"? May not the whole argument which has been traced in the preceding pages be the argument of a selfish reaction, of a dull and pompous pedantry? May it not be the engine of an artistic tyranny, imposing a taste, a standard which is not their own upon people, of whom

many know nothing of what is being done to them and are unhurt by the outrage, many with unintelligent acquiescence yield, and a few raise lamentable but unavailing cries of protest? It is a real difficulty; these are genuine questions; and if they are to receive the genuine answers which they deserve, we must admit that often indeed all that has here been urged has been used for reaction, for pedantry, for tyranny, and will be so used.

Dr. Pollitt and his colleagues who hope for a revival and a wide extension of musical studies may recall that the advocates of classical studies, in Greek and Latin, have been derided as reactionaries, pedants and tyrants, and quite certainly some of them have been fit targets for the shafts which have shrewdly hit them. Yet the claim which—it is worth while to note, incidentally and in illustration of another theme—is made for classical studies has been confirmed by criticism and inquiry. It may be put forward by poseurs in their own interest; but when it is made for those studies themselves and for the sake of men to whom it is believed they will, with time and experience, bring both the harvest of age-long wisdom garnered in store-houses of imperishable beauty, and the trained ability to use this as human nature's daily food, then the claim is justified. Crowds may not acclaim it; but few witnesses are sufficient. Every one of these "comes to understand how it is that lines, the birth of some chance morning or evening at an Ionian festival, or among the Sabine hills, have lasted generation after generation, for thousands of years, with a power over the mind, and a charm which the current literature of his own day, with all its obvious advantages, is utterly unable to rival." The great music lasts, it has been tried and proved, and it comes to minister to the needs of the present hour refined and enriched by tradition.

Another difficulty is sometimes raised. Why, it is asked,

should we ask for the cultivation of "great" music? Not all poems are great; some are slight and yet beautiful; playful but pleasing. If we delight in little beauties of literature, may we not also permit ourselves to delight in little beauties of music? Poetry may take the form and wear the proportions of an epic; but there is room surely for comedy, for satire, for the epigram, and for the monument of a moment's passion, the lyric? Can musicians never laugh, and may we not laugh with them? Must we only laugh at them?

There is good sense in all this, and it is, of course, welcomed by such teachers of music as Dr. Pollitt. Greatness is not bulk, nor seriousness another name for inflexibility. We must have variety; we must get and gratify a catholic taste. But catholicity demands a standard; and the standard is plain: we must get and gratify a taste for food and not for poison. Food is of many kinds and may be cooked and served in many fashions. Food is whatever has nourished our fathers, whatever quickens and increases our own vitality. Poison may be offered under the semblance of food, but it is known by its results. There is this further to be said. Appearances may be deceptive; but persons who have been accustomed to what is wholesome, though they may not be able at once, or ever, to analyze with accuracy all that is offered, yet have a prejudice in favour of the wholesome and against the unwholesome. They feel, before they can reason; they have what Plato calls a "repugnance" against bad form however skilfully it may counterfeit good form, however boldly it may arrogate the titles of newness and progress. What Dr. Pollitt desires, I make out, is to establish by habituation with that music, which in manifold forms has proved and is proving itself to be wholesome, a standard of criticism, at first unconsciously applied, and afterwards consciously

used. This is the safeguard both of a rational conservatism and of an intelligent liberalism. The standard is not fixed, it advances; the catholic taste is not rigidly exclusive, it grows wider and includes new things; but only upon the condition that the new things are food and not poison.

But if it can be rightly maintained that music is the food of life—if this is true, then to be deprived of music or to have no opportunity of receiving it, is to be robbed not indeed of every kind of nourishment, but of one of the elements of a proper diet. There are other elements; there is no need for exaggeration, and in defence of music no excuse for it. Music is at least one of the elements of food for the human spirit, and if we miss it we miss something which is necessary for our health. Music may be more than this; it may be a basal element necessary for all other elements if they are to have their right effect and contribute their best properties to the upbuilding and sustaining of the human spirit. Then how many of us are half-starved! There are advocates of music who speak of it as if it were an innocent but an idle decoration, to be worn by persons who are attracted by it and can afford time and money to collect trinkets. But there is nothing innocent which is idle; that is no decoration which is not essential to structure or which does not elucidate meaning and purpose, or which does not give simplicity and grace to function. Health is the supreme ornament; and, so we come back to our theme, for health we must have food, various, plentiful. Music is a part of our food, and we have taken it too little, irregularly, or not at all.

It is pleasant to know that to music is now accorded a larger space in the programme of schools; it is reasonable to hope that it will soon have more consideration in our universities. It has, as Dr. Pollitt shows, incontestible claims for inclusion in the list of academic subjects. The

history of music, the analysis of musical form are subjects not less worthy of study and research than the history of literature and the analysis and criticism of literary form. We have only to hope that music will not be too "academically" treated. It is sorry forecasting a day when music with poetry may be professed by men who have no music in their souls, and become the dusty arena of examiners and examinees. Let us put away an evil dream, or remember it for nothing save the warning it gives. The highest emotions are raised to their sublime eminence upon the discipline of habit and the laborious exercises of intellectual analysis and reconstruction; but if we are not to despise the foundations or to forget the toil, happy though severe, by which they were laid and the building erected upon them, neither are we to suppose that a laboratory offers the large view of a high tower, though in a tower we may use the instruments which a laboratory has furnished for extending the range and sharpening the accuracy of our vision. And we must continue to be listeners to music, giving ourselves up to it; not merely critics of music.

Dr. Pollitt in an amusing passage tells us that a teacher of literature is not held up to obloquy or regarded as having failed in his business if among his pupils he does not produce a Shelley or a Keats. This is very readily conceded; yet we should have had no Shelley, no Keats if these men had not been habituated to the atmosphere of great poetry. They illuminated a tradition because they maintained a tradition the fires of which themselves did not first kindle. Genius, it is said, can take care of itself; care is taken by the consuming of proper food, and by taking of proper exercise. Teachers of literature do not bid their pupils to become Shakespeares or Miltons; but they give their pupils exercise in "com-

position " ; in prose without exception, in poetry, sometimes. To learn music has too often meant nothing more than to acquire some dexterity, contemptible or laudable, in the use of a musical instrument—the piano, the violin or another. The flute has its melancholy votaries, the drum its devotees. To think of the pain which has been suffered and caused by " learning music " is to be tempted to give too quick an agreement to the advocates of musical " appreciation," to those who tell us that we and especially the young should learn to listen rather than to perform. But listening to music is storing and heightening emotion, and emotion needs the relief of expression, of action. The poor exercises of persons who are learning to " play the piano " may be as poor an expression, as pitiful a mode of action as the exercises themselves. Yet, of a sort they are expression, they are action. No doubt it may be said that the emotions gathered and trained by listening may express themselves in the melodious, the harmonious, the musical activities of an orderly life, lived simply and usefully by the law-abiding and pious householder. This may be said sincerely and with significance ; but it may be said without any significance at all ; it may, in fact, be sheer nonsense. It is quite true that any discipline of the mind and any enrichment of the spirit affect the whole of a man's life ; but it is also true that every discipline is proved by a kindred activity, and every enrichment calls for the use of that special wealth in which it consists. Musical appreciation calls for musical activity. We must remember that the strain which listening imposes upon a person who listens and does nothing else is far greater than the strain which listening imposes upon persons who are obliged or are free to give way to the impulse for action which listening provokes.

The intelligent and " appreciative " witness of perform-

ances such as those with which the pupils of M. Jacques-Dalcroze from time to time astonish and delight us, suffers fatigue as the performers themselves do not, because they are at liberty or are under constraint (and here constraint is one with perfect liberty) to express in movement the emotions which the music creates, while he is bound to sit still; emotions are stirred in him, which he has to check. Children, little children certainly, cannot sit still while they listen to music; it sways their bodies with their minds. We may, if we choose, regard listening as a type of "contemplation" and so argue that it is the noblest and most complete activity; but not all of us can yet scale the serene heights of contemplation. In the course of our gradual ascent we have still to distinguish between food which gives us energy, and exercise which releases energy. Before music can fulfil its proper part in education teachers of music must provide us with opportunities not only for listening to music, but for, what we may call, "doing" music. Else, with a "surfeit" our souls will "sicken and so die."

Perhaps the cheapest and commonest of all musical instruments, the human voice, will come to be more freely and also more carefully employed for this purpose. The countryside may offer again, as it has offered in the past, songs to match the colour of its flowers, drawing their life from a potent soil; and in English cities crowds may sing in spontaneous concord, as crowds sometimes sing in Wales. The costly music of the "concert" hall, the cloistered music of the studio are too costly and too cloistered to fasten upon the public taste, to catch the public ear, and tune the general voice. Music must be brought within easy hearing, yet those who bring it must use a generous discretion. Great music is not all simple; but some simple music is great. Doctrinaires will not convince

the populace ; a propaganda even if successful often debases what it was intended to make widely known ; compulsion rouses enmity or ridicule. If we look to our schools and universities, we are aware of the limitations of both ; yet both are striking their roots deeper and spreading wider branches. Already there is a fresh realisation that music is a part of our heritage, that through music we can trace the lineage of the liberal arts ; already the distinction, which still has and must retain its value, between the sciences and the arts is getting a fresh significance from the attempts which men are making to draw both into a large unity ; music which claims kindred with both may well re-establish an ancient alliance ; already recreation is coming once more to be literally understood as the re-fashioning, the rebuilding of the human spirit, and the musician of whom we say that he plays when he is doing his work may restore to study the meaning of delight.

The object, as I conceive it, of Dr. Pollitt's book is to draw notice to these tendencies, to persuade us of their importance, and to turn them into channels in which they will keep their natural force and gain added power from well-planned organization and direction

E. T. CAMPAGNAC

22, Abercromby Square
Liverpool
February 14, 1921

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THE ENJOYMENT OF MUSIC

CHAPTER I

PREAMBLE

WHAT is the driving force behind all Art?

It is the desire to express something deeper than the normal, something that transcends the everyday happenings of life: a flash of beauty, a moment of pain, a thrill of joy, even the consciousness of the *desire* to *search* for something unconventional and uncommon.

These impulses have moved in the minds of men for countless generations, but the attainment of anything approaching a perfect expression has been a matter of slow growth—and painful withal. Painful, because the human race is essentially conservative. Progress is painful to the multitude because the case for progress is often but poorly presented.

Now in order to make it possible for Music to take its right position in the life of the people, it is necessary to revise our methods. What have we done so far? We have systematically had our children taught to play the pianoforte more or less well, or badly, and we have fondly imagined that to be the Alpha and the Omega of musical education. But the mischief inherent in such a position lies in the fact that the pupil can perform, and yet hate the whole thing. Such a condition is common, and ob-

viously leads to nothing. But if, instead of following such a course, we say, "We will try to show our people what music really means, what there is in it, and how it is put together," we at once open the gate to the New Jerusalem.

But we cannot do more than open the gate, and indicate the path. It must be trodden individually and conscientiously, for there is no "royal road" to the desired goal. It is quite impossible for the writer to furnish the reader with a species of mental yard-stick with which to measure out good music. The qualities that make for greatness in music are beyond description. They baffle analysis, and yet they are quickly recognized by the practised listener.

Tennyson's line—

> "We needs must love the highest when we see it"

presents the case for the practised listener in its essential truth. The power of association, of habit, is, in this matter of the formation of taste, of prime necessity. If we live with the best: if we constantly hear the best thoughts of the great masters of music, our own thoughts become, in time, attuned to theirs. It is a process of absorption, of assimilation; a process which is now recognized as of supreme importance.

If we desire to appreciate a beautiful building, what is our method of procedure? Do we say, "The result is all that matters; we are not concerned with the method —with all the detail that creates the total effect—we are content simply to gaze at it as a finished work of art"? Certainly not! We study it in detail from the crypt, or basement, to the summit, be it roof or spire: and the more we study it, the more solid is our satisfaction and pleasure.

I think it was Georges Sand who referred to architecture

as " frozen music." The simile is an arresting and a suggestive one, because music would be robbed of all logical significance, all intellectual appeal, if its structural aspect were ignored. A composer must give the most careful thought to the plan of his work if it is to make an enduring appeal: and this applies just as much to the modern as to the classic writer. It is not so much a matter of following certain prescribed rules, as of developing his thought in a logical and satisfactory manner by presenting it as a unified whole; that is, as an artistic creation evolved from certain definite material.

The architectural side of music plays a great part in securing its permanent value: and the power to comprehend it is the first step to appreciation. Such comprehension, however, can only be the result of hard thinking —of concentration—and of developed memory and powers of listening.

Music is a language, and as such requires steady and persistent study like any other language. But it has special and unique qualities of its own, inasmuch as it can and does express things which are beyond the reach of words. It was not a musician, but a poet, who said, " Music begins where words end." So it is that music, while possessing the power to intensify the emotional content of words, goes far beyond their scope in expressing emotions which are too deep, or too subtle, for verbal utterance. The modern practice of indicating the *subject* of a musical discourse is an apparent but not a real contradiction; doubtless the general *subject* of treatment may be given in words, and yet the treatment itself may be anything the composer *feels*.

Thus music is essentially the language of emotion— not *exact* like other languages, but suggestive: appealing to our emotions and imagination as no other language

has succeeded in doing, and yet satisfying our intellect just as much as any other language, *if we will allow it to do so!*

No claim to originality is made for this work. It is simply an attempt to present, in compact form, the fundamental facts of music which concern *the ordinary listener*, and to suggest—for those who desire further study—possible lines of research.

CHAPTER II

MUSIC AND CULTURE

DOUBTLESS there are many who wonder what possible connection there can be between Music and a University; they are sealed of the type to whom Music is simply a pleasant vehicle of conversation, or a vague but agreeable stimulant to the senses; people who would get precisely the same kind of pleasure from a concert as from a succession of perfumes! Therefore one feels a sense of obligation in the matter of defining the relationship of University and Music. The very name, University, gives us the answer: for its function is to supply a knowledge of the "Arts and Sciences," i.e. anything of universal interest.

Now music is not only *the* universal language, but it is, peculiarly and uniquely, a combination of Art and Science. Thus there is every reason why music should be closely connected with the universities; and although Oxford and Cambridge have had Chairs of Music for hundreds of years, and Dublin, Durham, Edinburgh and London for a considerable number of years, yet hitherto no English university has attempted to influence the public knowledge of, and taste for, music, by the establishment of a regular and systematic course of lectures.

Goethe was the first of the moderns to emphasize the

high value of music as a factor in education. In summing up his system he says: "Among all imaginable things, accordingly, we have selected music as the element of our teaching; for level roads run out from music towards every side." American universities have testified to their faith by making Music an ordinary subject in the Arts course. Already Cambridge has followed their lead. May it not be long ere all our universities fall into line.

Of course if music were merely a product of the senses, and an appeal to the senses only, it could make no claim for recognition in any scheme of higher education. Moreover, if the appreciation of music were only possible in combination with the practical study of a musical instrument, it could not have a place in the curriculum of a musically non-technical institution. The most extraordinary fact about musical education, however, is that until recently we have never applied to it the methods which have been used with success in teaching literature. We all realize that a Professor of Literature is not expected to manufacture Paters, or Stevensons, and that the holder of a Chair of Poetry cannot produce Shelleys to order. But we know it is possible to foster a taste for the best in Literature and in Poetry, and that is the aim of the movement which seeks the recognition of Music as a necessary part of a liberal education; not, be it noted, with any reference to the ability to perform, but as having cognizance of the principles of music-construction, and a general knowledge of its growth and development, with perhaps a special knowledge of some particular phase. Old ideas of teaching music were concerned with the attempt—the hopeless attempt—to manufacture thousands of pianists, violinists and vocalists. It would be no exaggeration to say that the money so squandered would go far towards wiping out our Pre-War National

Debt. One inevitable and dire result of the system was that far too many children and young people grew to regard music with positive distaste, instead of with affection. In other words, it created a spirit of hostility, instead of an appreciation of beauty and order. It postulated that in some miraculous way a sense of beauty would be ultimately acquired as the result of painful perseverance in daily drudgery, instead of affirming, as we now do, that only by way of a realization of beauty can love grow at all.

The principal universities and colleges in America use music as a means of promoting æsthetic culture and appreciation. Their attitude has been well defined by one of their leading educationists in these words: "The world uses vocations as a means of bread winning, but the world also uses music, art, literature, and drama, just as intensely, just as essentially, just as relevantly. Because the world uses religion, art, music, the drama, civil ideals, etc., these are as legitimate and important goals of education as bread winning."

The attitude of English educationists has left much to be desired. Music has been regarded primarily, if not indeed entirely, as a means of recreation. Educated men, and women, who would have blushed to be caught napping on a matter concerning great poetry, or painting, have not hesitated to confess their entire lack of acquaintance with great music. Not only were they ignorant of the principles of music: they were, indeed, quite unaware that music had any principles at all. It was accepted as the product of peculiar and excitable people, and was regarded as having no appeal save that of a purely sensuous character.

It would be foolish to attempt to deny the fact that music has a sensuous appeal: that it can, and does, act

upon jaded nerves as a tonic and a stimulant. Indeed one is glad that such is the case; but the appeal of the sensuous element is the very lowest possible appeal. If we are to enjoy music at all adequately, we must have feeling plus knowledge. In other words, music should make its appeal through three avenues, e.g.:

(*a*) The senses.
(*b*) The emotions.
(*c*) The intelligence.

It is probable that comparatively few people get the maximum amount of joy from the music they hear. That which is as the very breath of life to A, may leave B quite cold; while B may be roused to a pitch of enthusiasm by something which may lacerate A's sensibilities by its sheer vulgarity. Boswell may serve as an example of the purely sensuous appeal. He tells us that music affected him to such a degree as often to agitate his nerves painfully, producing in his mind alternate sensations of painful dejection, so that he was ready to shed tears; or of daring resolution, so that he was inclined to rush into the thickest part of the battle. Thoreau represents another type. "I hear one thrumming a guitar below stairs," he says; "it reminds me of moments that I have lived. What a comment upon our life is the least strain of music! It lifts one above the mire and dust of the universe." That such an utterance could be evoked by the strains of a guitar does more credit to Thoreau's emotions than to his musical intelligence. Yet another type is represented in the following lines by Arthur Symons:

"The sounds torture me: I see them in my brain;
They spin a flickering web of living threads,
Like butterflies upon the garden beds,
Nets of bright sound. I follow them: in vain.

I must not brush the least dust from their wings:
They die of a touch; but I must capture them,
Or they will turn to a caressing flame,
And lick my soul up with their flutterings.

"The sounds torture me: I count them with my eyes,
I feel them like a thirst between my lips;
Is it my body or my soul that cries
With little coloured moths of sound, and drips
In these bright drops that turn to butterflies
Dying delicately at my finger tips."

It is a simple fact that music bears the same relationship to the mental and spiritual life of many people, as sunshine bears to their physical well-being. Its effect is not merely to invigorate, but also to illuminate, to flood all life with a consciousness of beauty and order, to reaffirm eternal verities, and to quicken the life of the soul. It is a spiritual adventure, in which enthusiasm holds the balance between the known and the unknown: for enthusiasm is the searchlight which illumines not only the familiar paths, but which lights up the vistas of the yet untrodden ways. Indeed, here is the crux of the whole matter. Our old methods stand condemned, if for no other reason than for their failure to foster the precious element of enthusiasm. Lacking that, people will tolerate only the familiar, will resent strange harmonies and unexpected twists of melody, and will continue to act on the assumption that all music should flow in one mould, regardless of the great lesson of history which asserts that a live Art must be in a constant state of flux. "Art should always have a continual slight novelty," said Aristotle; and Bacon's expression of the same thought—"There is no exquisite beauty which has not some strangeness in its proportions"—serves but to emphasize the point.

The true function of the university, as regards music, is to arouse and foster the spirit of enthusiasm, to affirm the intimate connection between Art and Life, and to link up past and present achievements with future possibilities.

CHAPTER III

THE LESSON OF HISTORY

HISTORY teaches us that every great intellectual effort has, of necessity, been brought to birth with pain and suffering. It teaches us also that few people have been able to gauge the intrinsic and ultimate value of a new movement, at any period of the world's history. All great upheavals, whether of society or of intellect, are bitterly resented in their early phases; and often their real significance and potentiality is beyond the vision of even the most ardent apostles of reform. Witness:

The French Revolution,
The English Civil War,
The Birth of Dramatic Music,
The Regeneration of Letters,

and countless manifestations of the same order. In all these movements we find the small beginning, the gradual growth, the wonderful influence of enthusiasm, and the eventual irresistible flow of settled conviction and truth. Why are men so foolish as to initiate and propagate reform? Certainly not because of any material advantage to be gained by so doing; in fact the reverse holds good in almost every case one can call to mind. Think, for instance, of the fate of Savonarola, Jeanne D'Arc, Cranmer, and in our own time the discoverer of ether, who died of a broken

heart because of the world's indifference to his efforts. And think further of the odium that such men as Monteverde, Gluck, Beethoven, Berlioz and Wagner had to suffer because of their inability to pander to popular taste. Such has been the treatment consistently meted out, in a more or less varying degree, to the original thinker: the man who has something to say which nobody else can say in quite the same way. A typical case is that of a well-known clergyman who, thirty-five years ago, preached truths which brought him the anathema of most of his clerical brethren, and earned for him the title of heretic. Yet to-day those same truths are a recognized part of every preacher's stock-in-trade, and doubtless all honest clergymen would be glad to acknowledge an indebtedness to a man who, in his day, was reviled and ostracized. After all, is not this what all the thousands of people who call themselves Christians are doing, or should be doing, at the present time, i.e., following the principles and practices of one who, scoffed at by the multitude, suffered a shameful and ignominious death because he pointed out a more excellent way, which they, in their blindness, were quite unable to discern.

It must be obvious to any right-thinking person that it is far easier to follow the conventional line of thought and action—to conform to the demands of the majority—than to think and act on the promptings of one's own inner consciousness. Therefore our sympathies should always be alive to new thought, and to new manifestations of old thought. If we do not understand, we should realize that we are, perhaps, deficient in vision; and we should not presume to condemn a new work simply because its idiom is strange to us. After hearing a work six times it frequently happens that much that was obscure becomes clear and beautiful!

Many people maintain that Art in general has seen its best days; that we live in a degenerate age; that the wealth of colouring of a Titian, the singleness of eye of an Apelles, the mighty intellect of a Da Vinci, the keen insight and power of a Shakespeare are manifestations which the world cannot hope to see repeated. This may or may not be true, but if we grant that drawing, painting, carving, designing, sculpture, and all their offshoots have seen their best days, it is no logical reason why the same can be said of music. It may be urged that intellectual activity runs in cycles, and affects all the crafts and arts in turn. How then can an exception be made in the case of music which has existed for thousands of years, and cannot have been ignored in the many upheavals and continued efforts towards a higher and purer medium of expression? We know, for instance, that good Bishop Ambrose, of Milan, concerned himself with the development of church music in the fourth century A.D., and that Pope Gregory followed his example 200 years later. We know further, our critic will say, that such men as Andrea Gabrieli and his nephew Giovanni, Di Lasso, Willaert, Palestrina, Monteverde, Scarlatti, Lully, Gluck, Bach, Haydn, Mozart, and Beethoven, all concerned themselves in the advancement of musical art; that its advancement did not by any means end with Beethoven; that the work of Chopin, Berlioz, Wagner, Brahms, and others, has carried music yet another step towards its goal, if not indeed to its ultimate.

All these objections may be freely granted. But what are the efforts of these men and a hundred others, in the thousands of years which have elapsed since music had its origin in the utterance of joy or sorrow on the part of primeval man? Truly it is a far cry to the beginnings of music; nay, it is even a far cry to the time when sounds

were first systematized; but it is not yet 500 years since music as we know it began to develop: and it is certain that more progress has been made in the last 150 years than in all the centuries since its inception.

It is interesting, and instructive, to compare the growth of Architecture, Painting, and Music. In the first case we find that the imperishable pyramids date from at least 3000 B.C.; and in recent years palaces have been excavated in Assyria and in Persia dating from 884 B.C., and Greek Temples erected in the period 650–324 B.C. Its development, through Byzantine, Romanesque, Saxon, Norman, Early English, Decorated, Perpendicular, and Flamboyant, culminated in the sixteenth century, and represents a magnificent record of imagination and skill. The pinnacle of beauty was reached hundreds of years ago; the science and craft of 5,000 years ago is a closed book to us, and the best modern work is merely adapted from one or other of the aforementioned styles, and, more often than not, is of a decadent character.

As regards painting—there are extant to-day examples of Egyptian and Assyrian mural art, though of a primitive and formal kind, dating as far back as the palmy days of Babylon's prosperity. In Egypt, painting and sculpture were intimately combined: we may say that the Egyptians enlivened every work of art with colour. Colour was everywhere! The Greeks advanced the art by the introduction of Chiaroscuro; and Polygnotus, who lived during the fifth century B.C., established painting as an independent art, on an equal footing with Architecture. Pamphilus—fourth century B.C.—insisted that every kind of knowledge was necessary to form a perfect artist. The revival of painting, in the thirteenth century, marked a great step forward; and the next two centuries saw the introduction of oil painting, and a tremendous advance in knowledge

of perspective and chiaroscuro, as well as in earnestness, devotion, and general development. The works of Bellini, Giorgioni, Carpaccio, Perugino, Da Vinci, Michael Angelo, Raphael, and, greatest of all, Titian, represent a standard of achievement which no man has been able to surpass. It is generally agreed, therefore, that Italian painting of the fifteenth and sixteenth centuries is the supreme effort of the human mind in that direction.

How does music compare with these records? It would be useless to assert that it had not its origin as far back as human knowledge has penetrated: but how slow has been its growth; how tardy have been its votaries to make any improvements upon the conditions as they found them. Unlike the sister arts of Architecture and Painting, we do not find evidence of a steady growth which reached full flower centuries ago; but we do find evidence of a torpidity—a blight—which made men and women satisfied with bald successions of notes as the highest expression in music.

The sixteenth century saw the climax of painting, but only the beginning of music as we know it. One can only conclude that the portion of the human brain which responds to music must have lain dormant for centuries. It is an arresting thought, because, logically pursued, it suggests that a future generation may regard our generation as being in quite a rudimentary stage of development. It is within the bounds of possibility that new faculties, of which we now know nothing, may spring into being. Applied to music, it suggests that a fuller and deeper significance for the whole human race may be found in its practice; a comprehension deeper than appreciation; in fact, a spiritual force, which, because of its universal appeal, may easily succeed where religions have lamentably failed.

To return to our comparison of the three forms of Art: we know that the Ancient Egyptians found in music food for speculation and thought; it offered a ready medium in all their emotional expressions; and it is true that some attempt was made to systematize musical sounds, and to explain the relationship of one note to another; but we look in vain for any indications of progress in other directions. In spite of all their marvellous accumulated knowledge and scientific skill, the Ancient Egyptians left music in much the same condition as they found it. The brains which conceived and carried out the erection of the Pyramids, the Sphinx, and other colossal works which still continue to perplex the specialists of our day, had no conception of music beyond a bare succession of notes, and those of restricted range.

The Israelites used music to a great extent at religious as well as at secular functions. They were fond of effects conceived on a grand scale; indeed, they frequently employed choirs numbering four or five thousand voices; but there is no evidence that they ever attempted to sing in parts. Probably all the voices sang the same succession of notes, and the instruments merely doubled the voices, and supplied interludes.

The Greek era was responsible for the union of poetry and music, upon a system which aimed at the development of the principles underlying the natural inflections of the human voice in speech. Gregorian Plainsong is a descendant of the Greek system, and shares with it the honour of occupying the serious attention of musicians and scholars, to the exclusion of any other form of development, for a period of 1,600 years!

The art of setting down music upon paper was not mastered until the tenth century, and it was not until the thirteenth century that musicians began to realize

that more than one tune could be sung at the same time.

Then began the development of that Counterpoint (the art of combining melodies, or of writing melodious parts), which reached its culmination in the works of the Elizabethan Madrigal School in this country, and of Palestrina and his school in Italy. Thus the coping-stone was added to the great Polyphonic Choral School of the sixteenth and seventeenth centuries. Bach added that to the Polyphonic Instrumental School, Beethoven and Brahms to the Symphonic School, and Wagner to the Dramatic School.

What is there left ?

The year 1830 roughly marks the starting point of a new path in musical composition, the practical outcome of which, at the present time, is the music we denominate :

(*a*) Atmospheric.

(*b*) Realistic.

They are both branches of the same tree, and indicate in no uncertain manner the general trend of modern music, which is the result of a striving against convention, and the often painful obviousness which permeated so much of the work of the old schools.

Whatever the final verdict may be with regard to the artistic permanence of the work of such men as

Stravinsky,

Debussy,

Delius, and others,

they deserve, at least, consideration, because of the sincerity of their ideals, as well as for the special gifts which raise them above their contemporaries. We are at the present time experiencing the difficulties—which others have experienced in the past—of trying to gauge the tendency of the newest phases of current musical thought. For the seekers after new light have had in the past, and as far as we can foresee will always have, to give rise to

much in the way of heart-burnings and solemn finger shakings, and wagging of heads; but if the past is to be allowed to teach us anything, it should teach us the folly of hasty conclusions.

Unlike the other forms of Art, music is always changing: it is in a perpetual state of transition; and it is as impossible to control the minds of music-makers as it is to foretell where their efforts will eventually take us. Painters—and Sculptors, and Architects—turn to the great masterpieces of the past for guidance and for inspiration; and they consider themselves fortunate indeed if they can catch some echo of their past glories, or, by much labour and experiment, light upon a medium that will be the means of preserving their work for posterity.

But for the modern composer there is no such Mecca; there are no achievements in the past that can make him wring his hands in despair that such a secret, or such a medium, has passed beyond the ken of man. We are still in the laboratory of music; fresh colours are constantly being invented; new schemes for music's advancement are still being put to the test. After mastering his mode of expression, the modern writer has unlimited scope for the play of his imagination. The shackles of conventionality and pedantism have been broken down; the domain of the art has expanded to an unconscionable degree: what it will eventually reach is more than any man can say.

At any rate let us see that we all realize the true condition of things, and let us resolve to keep open minds. No real progress is unaccompanied by failure: there have been, and there will be, mistakes—errors of judgment—that is inevitable. But that which was incomprehensible to a past generation is now an open book: in fact, it has already begun to sound a little old-fashioned; so, in spite of stupid censures, and with the incontrovertible lesson of

history before us, we may hesitate before we presume to dogmatize as to what is right, or wrong, in music.

I would plead very earnestly for the cultivation of a Catholic taste in Art, because I find that the people who dislike new music, also dislike old music; in fact, their sympathies are generally confined to the small group of composers that flourished during the early part of the nineteenth century. A spirit of tolerance, and the desire to see beauty in all phases of music, would open the door to unknown joys. There is a profound significance in the old promise, "Seek, and ye shall find," for the real beauties of music must be sought; they are not revealed to the merely casual listener; indeed, they can only be found by those whose emotions and senses are alert, and yet under the control of their intelligence.

"As Wagner grew from the classic tongue of the late Sonatas and Ninth Symphony of Beethoven to Tristan, the Ring, and Parsifal—as Strauss traversed the circumscribed paths of the symphonists only to quit them for a land of freedom and fecundity, so may we, if we will," says Edmundstone Duncan, "go forward in the sun and breeze of the passing day, leaving artificial lights and vaulty airs behind us. After all, the great things of the past are always within reach, when wanted. Music has become more conscious of her powers. And although we do not make the mistake of supposing that because the language is developing and changing, that therefore modern masters are greater men than their predecessors, let it be clearly asserted that their work is worthy of our best sympathies. The ultra-modernists are unrolling a new vision before our eyes. If all we see does not please us, that is only in conformity with life and experience. Let us travel then in this new country, striving after the good, the true, and the beautiful. The good is that which uplifts

and purifies. The beautiful rivets attention by its inherent compelling force. Its spell, its aroma, charms the soul through the senses. But what is *truth* in music? The answer to that question is the quest of history. And we need not attempt to anticipate it."

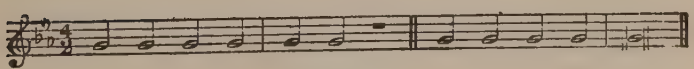
CHAPTER IV

ON LISTENING

I

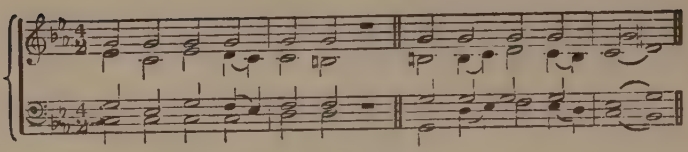
MANY years ago two young men—one German, and the other English—had a warm discussion on the subject of Hymn Tunes. Naturally, the German claimed superiority for his beloved Chorales; equally naturally—though not as reasonably—the other upheld the merits of the collection of tunes known as "Ancient and Modern." Finally, in order to bring matters to an issue, the German asked the other to whistle the melody of his favourite tune. To this the Englishman gladly assented, and gave effect to the following:

Example 1



but was unable to proceed further, because his friend was convulsed with laughter. Recriminations followed, but at length the Englishman was made to see that his "favourite tune" was no tune at all, that the interest lay in the lower parts.

Example 2

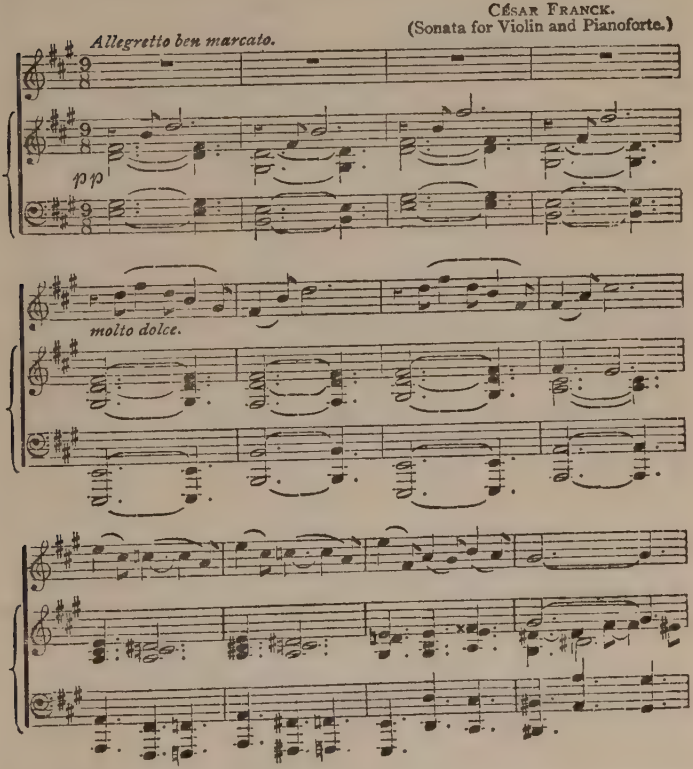


In short, he was proved deficient in the art of listening. From his youth up he had heard the tune, and yet had never realized that it is the harmony which supplies the attractiveness of these two lines, and not that part which is usually sung by the people.

A modern writer has made the startling assertion that "the capacity to listen to music is better proof of musical talent in the listener than skill to play upon an instrument, or ability to sing acceptably, when unaccompanied by that capacity." Startling as it is, there is not the slightest doubt that it contains the germ of truth, for how many people do really listen? How many know how to listen, and for what to listen? The average concert-goer is too often like the traveller, who, with a wonderful panorama of Nature generously outspread before him, sees only the obvious and the commonplace. For him the beauties of form, the infinite varieties of colour, the delicate effects of light and shade, and the riot of detail—so dear to Nature—is a closed book. It is non-existent. He *looks* but does not *see*. So the average concert-goer hears but does not understand: and because he does not understand he must frequently suffer agonies of boredom. To listen without method is truly a dull affair, but with method it becomes an adventure; and moreover an adventure which may be undertaken again and again, and each repetition will reveal new interests and new beauties. And the rules of the

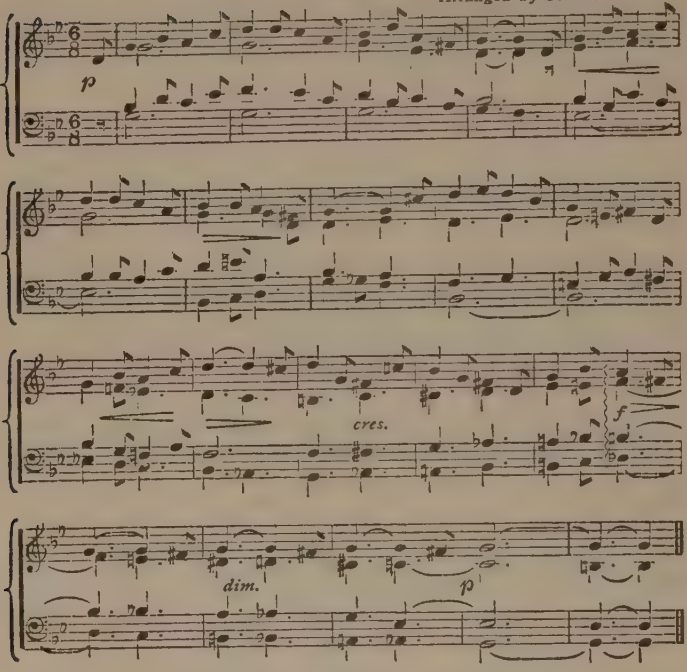
game are so simple; simpler in modern music than ever before, because it is so much more concise. Consider, for instance, the beauty of the following fragment, evolved from two notes:

Example 3



If it is an adventure to follow the melodic and rhythmic development of the above extract, it is no less so to discover the exquisite harmonies written by Grieg to this folk-song.

Example 4

Norwegian Folk-Song, "Siri Dale Visen."
Arranged by GRIEG.

In these illustrations there are three points of contact which may be made by any person, no matter at what stage of musical development, i.e., a consciousness of—

i. melodic evolution,

ii. rhythmic development,

iii. harmonic interest.

Each department offers a fascinating field of interest, and each will be treated in detail in due course. All I wish to establish at the moment is the need for a type of education in music which will make it possible for people

to discuss it as intelligently as they discuss other branches of Art. This entails a knowledge of fundamentals, and the ability to listen properly.

At any social gathering there are usually people who can discuss novels, prose, pictures, or poetry, with a certain amount of discrimination. Why not music?

One reason is that we are still suffering from the eighteenth-century blight, when *performers* arrogated to themselves first and foremost place in music. Traditions die hard, and it is perhaps for this reason that the whole conception of concert-going still appears to be based on the principle of hearing a certain *singer* or *player*, or of watching a certain *conductor*, rather than the desire to hear certain *music*, apart from, or in spite of, possible excrescences known as modern "readings." Thus the greater part of our music criticism is concerned with the discussion of the merits or demerits of *performers*. In this way the pernicious system is perpetuated.

When considering the attractions of a concert, the average person seeks information in the following order:

i. The identity of the singer or player.

ii. The name of the conductor.

iii. The details of the music to be performed.

Then, having decided to purchase a ticket, his next care is to secure a seat from whence he may *see* the singer, *watch* the hands of the performer, or *observe* the antics of the conductor, with the minimum amount of discomfort. He is then *prepared to enjoy the performance*.

Surely the ideal conditions for hearing music would include:

i. Invisible and unidentified performers.

ii. No applause.

iii. A soft and restful light, instead of the glaring brightness which characterizes our concert-rooms.

Under such conditions the right perspective might be possible, as music, qua music, would have first consideration, and personality would be limited to its proper function of serving Art for Art's sake, free from the lure of specious applause and press notices. The cult of personality in the performance of music is just as dangerous as it is in the exposition of religion: indeed, the popular performer is the counterpart of the popular preacher inasmuch and in so far as he attracts people who adore the "letter" [and cannot attain the "spirit"] by a conscious display of mere pyrotechnics or rhetoric.

II

Song is emotionalized speech. It is the universal medium of utterance, because emotion is common to all peoples and all ages; moreover, participation in song imparts a strong sense of spiritual unity. Turn where you will in the history of the world, and you will find ample testimony to the power of singing to unite people in a bond of fellowship, or of common endeavour. Tacitus tells us of leaders who flung their men into battle *singing*. Even as far back as the eighth century people were enticed to church by means of *singing*. Luther knew that his great fight was won when the people *sang* his Chorales. And as with people in the mass, so with the individual. One of the chief of social virtues is the ability tc sing. We recognize this quite early in life—in fact, before we have acquired articulate expression; for the soothing voice of a mother, or nurse, lulls us into a condition of ecstasy which gives a peace passing all more mature understanding. So it is that as we pass down the years, we have so much singing, and we take part in so many performances, that we unconsciously assume a critical attitude when singing

is concerned. We may think we are being especially honest if we say we are quite unable to judge an instrumental performance, and yet do consider ourselves competent to pass judgment on a vocal or choral performance. Yet the general public applauds, with lamentable lack of discrimination, the performance of singers of all types—good, bad, and indifferent.

Our opinion is often based on externals; for instance, on the appearance of a singer, the quality of the voice: even the charm of sex has its appeal, and this possibly supplies the reason why men generally prefer a woman vocalist, and *vice versâ*. Purely physical charm of manner, dress, voice, or personality, frequently hides a multitude of sins of artistic omission and commission. The joy is confessedly a physical one, and anything that diverts the attention from it is regarded with distaste. Yet these things are but fundamentals; they are the decorations of the tonal edifice: important, I admit, but only a part of the whole.

Beauty of tone is invaluable, but it is not the most precious part of a singer's equipment. One sometimes hears fine singing without any tonal beauty, as for instance in the case of Mr. Santley in his latter years, when—although his voice was worn out—he could still commandi our admiration by his keen intelligence and perfect technique. Modern conditions demand these qualities. In the eighteenth and early nineteenth centuries it was considered sufficient to possess beautiful tone and technique. A singer was not expected to be intelligent. The emotional basis of song was forgotten in the pleasure derived from the performance of trills, roulades, skips, and jumps innumerable. But the advent of Franz Schubert and Robert Schumann marked a return to first principles—the recognition by composers of the emotional basis of all

true song—and the realization of the absolute necessity for the exercise of intelligence in performance. There are still many popular performers who endeavour to prove this to be a fallacy, and who reap considerable financial reward in the process.

The number of points to be noted in good singing are so many that the untrained listener may well be excused if he misses some of them, especially when the purely sensuous charm of beautiful tone captures his attention and lulls his critical faculty.

Technique in singing includes:

i. Correct breathing: which should be adequate, but not audible.

ii. Pure tone: not breathy, but flexible and forward (not in the throat, but well to the front of the mouth).

iii. An equally developed voice throughout its range.

iv. The ability to sing in tune. (This precludes the use of the horrible device known as "vibrato" which was invented by a famous singer named Rubini to hide the deterioration of his voice in his old age.)

v. The ability to shade the tone, i.e., to pass easily from any grade of tone to another, without changing the quality.

vi. Legato—the foundation of all good singing—i.e., the ability to pass smoothly and connectedly from one note to another.

vii. Correct pronunciation and enunciation.

viii. Good phrasing.

ix. Balance of tone (in concerted music).

x. Attack and release.

The problem of the right relationship between text and music is one of long standing. It is desirable that we should have clear ideas upon this matter, as the whole realm of vocal and choral music is involved. Broadly speaking, there are three types of listener:

1st. Those who avowedly find their joy in the music, and care little or nothing about the text.

2nd. Those to whom the text is of paramount importance.

3rd. Those who desire the union of music and text to be an equal one, i.e., one in which the two elements are of equal importance.

The third method—and the only justifiable method—of setting words to music aims at enforcing, by means of music, the underlying emotion of the text. Its changing lights are captured and transformed; its passing moods are caught and reflected; and thus the interest becomes twofold, the emotion of the poem being intensified by the emotion of the music.

And what of the singer?

Here a third element enters, and it is vitally important that it shall in no way minimize either of the other two, for the singer who undertakes this class of work must aim at complete subordination of self. The old type of smug and self-conscious arrogance must give place to sincerity, and a high sense of calling. Vanity and conceit (the qualities of so many of the older type of singer) would not serve one who attempted the rôle of Gerontius, or the songs of Brahms, or of Hugo Wolf. Such music requires an educated brain to direct the voice, and to inspire the general attitude of the performer—as to style, tone colour, choice of speed, and points of climax.

Under such conditions it is possible for poet, composer, and performer to be unitedly concerned in creating a definite impression, in conveying a conscious emotion; and only in the fulfilment of such an aim can song be justified.

III

Mechanical music has attained such a degree of excellence, that one does not hesitate to claim for a good "player" performance a more satisfying result than can be attained by the ordinary pianoforte student. It has, moreover, the great advantage of making the literature of music available to everybody, without demanding any skill save that entailed in the conservation of muscular energy in the pedal extremities of the worker, and careful attention to printed instructions. This is all to the good.

Formerly Ethel—or James—was forcibly persuaded to practise a prescribed number of hours per week, for a prescribed number of years, and at the end of the period played, more or less accurately [generally less], a strictly limited repertoire of music; and the only satisfaction fond parents could claim, was that involved in the thought of expensive fees, trustfully, but wastefully, disbursed.

The moral of this is that education in *music* is far more necessary than education in pianoforte playing. We can also deduce from these melancholy facts, proof of a widespread ignorance of the essentials of good pianoforte playing.

The "player-pianoforte," notwithstanding its obvious defects, sets a standard of performance; it may be a minimum standard: but it is a long way ahead of the average standard of playing in the average home. But valuable as it is in many ways, it is still separated by a great gulf from the *best* in pianoforte playing. Human fingers, backed by artistic intelligence, can still hold the fort against the attacks of mechanism.

Touch and temperament are better than wood and wind. What is required of a pianist is that he shall *interpret*

music: not dazzle us by sheer physical force, nor charm us with mere sensuous colour—though he may do either or both if they are "in the picture"—and in order to interpret, five things are essential:

1. A right choice of *tempo*.

There is a delightful story of a world-famous organist, who, on a certain occasion, was asked to give his opinion of a newly completed instrument. When he arrived at the building in which the instrument was housed, he was met by a deputation of obsequious committee-men, and the following dialogue ensued:

Great Man: "Ah! I hear some one is playing the instrument."

Committee-Man: "Yes—it is Mr. Blank" [naming an enthusiastic amateur musician: by trade, a restaurant keeper].

G. M.: "Oh—Mr. Blank, the Pieman"! (After listening for a short time) "Well, you know, I cannot play *as fast* as Mr. Blank"!

It was a caustic comment on a common condition.

The performer who lacks the "time-sense"—which means neither more nor less than the "artist-sense," as the greater includes the less—generally tries to "camouflage" by a display of facility: by showing how *fast* he can play.

Howbeit, right tempo implies not only right *speed*, but right flexibility. A composer cannot possibly indicate all the variations of time that his composition demands. Seldom does a piece of music require a clock-work-rigidity of time in its performance; yet the composer gives but little help in such matters: so it is matter for small wonder that with varied "talents," we get varied "readings." "I have often been astonished," says Wagner, "at the singularly slight sense of tempo evinced by leading musicians"; and again, "With *good* players the true tempo

induces correct phrasing and expression." The inference is clear.

ii. The possession of a sense of rhythm—which makes it impossible for a player to "run amok" in the matter of time-flexibility. Flexibility entirely fails to achieve its purpose if it entails loss of rhythm. A good player will hurry a little here, retard a little there, dwell lovingly on some particular note or passage, without upsetting the proportions of the whole. A sense of rhythm enables a player to balance his phrases, and present the music in clear outline. *Per contra*, deficiency in rhythm inevitably produces bad phrasing and blurred outline.

iii. The power to produce beautiful tone under all conditions. C. P. E. Bach, the ablest of the sons of the great John Sebastian, avowed it to have been his "chief endeavour to play the pianoforte, in spite of its deficiency in sustaining sound, as much as possible in a singing manner." There is more in this than meets the eye. Pianoforte tone only sings when the strings are set in motion properly. Singing tone is not only pure tone, but carrying tone and pleasing tone. The necessity for fortissimo playing is no excuse for the production of hard and unpleasant tone. All the great masters of pianoforte style and technique, from C. P. E. Bach to Franz Liszt, have aimed at the development of singing tone. Hard tone, therefore, indicates faulty technique.

iv. The ability to use right tone colours.

I remember hearing a well-known accompanist play two songs for a famous singer: the first—by Schubert—required simply a delicate background of sound; the second—by Brahms—demanded sonorous tone and rhythmic grip, because the pianoforte part was even more important than the vocal part; it was really a duet in which the pianoforte had the "lion's share." But the poor man, having no sense

of colour, and little intelligence, treated the second song exactly like the first: with disastrous results.

Tone colour—a convenient term for the whole realm of expression, light and shade, and dynamics—demands emotion and intelligence on the part of the player. Emotion—to enable him to feel and interpret the emotional ebb and flow: and intelligence—to focus it, so that the whole work is presented as the sum of all its parts. His use of crescendo and diminuendo, of forte and piano, of staccato and legato, must be such as not merely to charm at the moment, but to produce an effect of co-ordination and unity.

v. Discrimination in the use of the damper pedal.

In nothing more than in the use of the damper pedal is the fine flavour of an artist's playing revealed. It has been described as "the soul of the pianoforte," and the term is certainly not an exaggeration. All the best pianoforte music would be absolutely ineffective without it, for it links up harmonies, sustains chords, adds a new richness to cantabile melody, and is responsible for wonderful effects of chiaroscuro which could not be obtained from any other instrument. Bad pedalling produces a musical "smoke screen" which effectually hides faulty technique, and other deficiencies.

No mention has been made of accuracy: but that is assumed. The accuracy of the "player-piano" is the *starting point* of the fine pianist.

IV

If it be allowed that the damper pedal is the "soul of the pianoforte," then the same relationship must be claimed for the bow in connection with the violin: for good bowing is the secret of good fiddle-playing. The outstanding features

of good pianoforte playing which we have already noted, viz. choice of tempo, sense of rhythm, right tone-colour, and the ability to produce beautiful tone under all conditions, apply equally well to violin playing.

Of course it is more difficult to play notes correctly on a stringed instrument, because the precise pitch of the notes played depends on the placing of the fingers on the strings: the technical name for which is "stopping." If more than one sound is produced at a time, it entails "double stopping. Inaccuracy in "stopping" results in playing out of tune: therefore accuracy is of the first importance.

A violinist must not only make the notes, but the *quality* also, and this depends upon three things:

i. The character of the finger-pressure in "stopping."

ii. The quality of the bowing.

iii. The excellence of the instrument.

The bow is the most delicate and sensitive of implements: it responds to the slightest pressure; muscles of hand, forearm and upper arm all require to be under perfect control, as the smallest impulse, from any part of the limb, is instantaneously reflected in the tone. Nothing is more unpleasant for the listener than the efforts of a tyro to master the intricacies of bowing: and it is not until the bow becomes a part of himself that his efforts are tolerable. The bow of a master is simply the *nerve* that connects the strings with his brain.

An artist will always produce beautiful tone, and he will instinctively avoid the error of treating the violin as a species of glorified banjo for the display of pyrotechnics. The true violin tone is *singing tone*—full, free, and vibrant—and all technical work should be a means of attaining such tone, even in the most exacting of difficult music.

The profound truth contained in the dictum "Art conceals Art" applies with even more force to the violinist

than to the pianist, because of the essential nature of the tone, which can only exist as the result of technical facility, temperament, and mental poise.

V

A first-rate orchestra is the most perfect of instruments, and its conductor the happiest of performers. It consists of three families of tone—Wood-wind, Brass, and Strings. In a score the Wood-wind parts are always printed at the top, and the normal use includes two Flutes, two Oboes, two Clarinets, and two Bassoons. To these are frequently added, for special effects, Piccolo, a third Flute—sometimes even a fourth—Cor Anglais, and Contra Fagotto.

Speaking broadly, the Piccolo, Flutes, and Oboes may be regarded as the Treble ; the Clarinet and Cor Anglais as the Middle ; and the Bassoons and Contra Fagotto as the Bass of the Wood-wind family. They are used in many ways : singly, as in the opening of Schubert's " Unfinished " Symphony ; in groups of two or three, as in Mendelssohn's A minor Symphony ; and in full harmony, as in the opening of Wagner's Tannhäuser Overture.

The listener should learn to distinguish the tone of each instrument. This can be done either by the help of a musical friend, or by following the performance of a work from a score.

The " Brass " family—next in order below the Wood-wind—consists of four Horns, which are used for sustained effects of harmony, as well as for " solo " and " combined " effects in conjunction with other instruments : two, three, or four Trumpets—Treble instruments of most penetrating and brilliant tone ; and Alto, Tenor, and Bass Trombone, supplemented, in large scores, by Bass Tuba. The Trombone group has a wonderful range of tone, and is even more

effective in soft sustained passages than in those of the more familiar loud and aggressive type.

Next in order come the percussion instruments, consisting of two, three, or four Tympani (tuned drums), Side Drum (the common type familiar in street bands), and the "fancy instruments" (usually called "Kitchen furniture"), including Triangle, Gong, Cymbals, etc., used only for special effects.

In modern music one or two Harps are frequently introduced, and there is often an effective use made of the unique and characteristic tone of the deep pedal stops of an organ.

The String family is always placed at the bottom of a score. It consists of first and second Violins, Violas, 'Celli, Double Basses; and a first-rate orchestra will have from twelve to sixteen first Violins, twelve to sixteen seconds, nine to twelve Violas, eight to ten 'Celli, and six to eight Double Basses. This family supplies the foundation tone of the orchestra, because it is not only the most flexible of the families, but it has endless possibilities of colour, shading, and emotional expression; and its very flexibility makes it, of all media, the least tiring when constantly used. It is possible to have a surfeit of "Brass" and "Wood-wind"; but the String tone, like the light of the "rosy-fingered dawn," is ever welcome. Special effects can be obtained by different uses of the bow: for instance, the *bowed tremolo*—that is, the rapid alternation of up and down strokes—described by Berlioz as expressing "trouble, agitation and terror in the respective shades of *piano*, *mezzo-forte*, and *fortissimo*, when it is not carried much above middle B flat"; as "expressing something of a violent, stormy character, in the *fortissimo* on the first or second string"; and as "aerial, angelic, when employed in several parts, *pianissimo*, on the high notes of the first string."

Saltato is the name given to an effect caused by allowing the bow to "jump" on the strings. The middle of the bow is used, and at each stroke the bow rebounds immediately the string is set in vibration. This style of playing is "the daily bread-and-butter of all orchestral players for light passages." Then there is the "long-bow" stroke, and the "staccato," which entails a distinct stoppage of the bow after each note. Col legno is the name for a grotesque effect produced by tapping the strings with the wooden part of the bow. In "Also sprach Zarathustra," Strauss has gone the length of introducing a *tremolo played with the wood of the bow!* In addition to the ordinary *bowed-tremolo*, there is the *fingered-tremolo*, which consists in the rapid alternation of two notes by the fingers of the left hand, and *the bowed-and-fingered-tremolo*, which combines both methods.

"Harmonics" is the name given to soft flute-like tones which are produced by touching the strings *lightly* with the fingers of the left hand. Veiled tone is produced by the use of a Mute, a small metal, wood, or ivory clamp, which grips the bridge of the instrument, and deadens the vibrations. String players sometimes pluck the strings with the fingers of the right hand, a device named *pizzicato*. Another device, which is common to stringed instruments and trombones, is that known as *portamento*, i.e., the sliding from one note to another. It is an unpleasant but arresting feature of the trombone playing in "syncopated orchestras."

When the listener has acquired the necessary skill to recognize the tone of each instrument, he should proceed to note the effect of combined tones. Violins playing a melody in unison produce a different tone colour from Violins and Clarinets, or Violins and Flutes; and Violins, Clarinets, and Flutes, used in combination, still further

accentuate the distinction. Every new combination produces a new tone colour, and the ability to recognize the ingredients of delightful tone colours is one of the most fascinating of occupations.

The qualities that make for good performance are:

1. Right choice of tempo.
2. A fine sense of rhythm.
3. Beautiful tone.
4. Well-balanced tone.

The first three have already been treated in the section devoted to *pianoforte playing*. Number four entails careful work on the part of the *composer*, who, if he is a master of orchestration, inevitably saves a conductor much trouble and anxiety at rehearsal. Thickly scored music, i.e., music written for a large number of instruments, often requires much elucidation on the part of the conductor, who must decide what to "reveal" and what to treat as mere background or accompaniment. Strauss' "Heldenleben," when performed under the baton of an inferior conductor, is pure cacophony; but, directed by a Richter, it becomes one of the most convincing things ever written. A good conductor must possess the art of balancing his forces, of never allowing any part of his orchestra to predominate unduly; but although he may tone down excessive scoring, he cannot make really bad scoring sound effective.

5. Precision of attack and release is of primary importance. It is the result of perfect unanimity—of seventy playing like one—and its result is a solidity and a brilliance which nothing else can produce.

6. Solidity, however, does not imply *rigidity*. There must be *flexibility* in all good orchestral playing, and this to a large extent depends on the temperament of the conductor. Given the same orchestra, the phlegmatic

conductor will produce *rigidity*, where the man of temperament will get *flexibility*.

7. Light and shade—the observance of crescendo and diminuendo, of time variations, and the general attention to details of tonal gradation.

"The orchestral conductor," says Berlioz, "should *see* and *hear*; he should be *active* and *vigorous*, should know the *composition* and the *nature* and *compass* of the instruments, should be able to *read* the score, and possess other almost indefinable gifts, without which an invisible link cannot establish itself between him and those he directs. If the faculty of transmitting to them his feeling is denied him, then power, empire, and guiding influence completely fail him. He is then no longer a conductor, a director, but a simple beater of the time,—supposing he knows how to beat it, and divide it, regularly.

"The performers should feel that he feels, comprehends, and is moved: then his emotion communicates itself to those whom he directs, his inward fire warms them, his electric glow animates them, his force of impulse excites them; he throws around him the vital irradiations of musical art. If he be inert and frozen, on the contrary, he paralyzes all about him, like those floating masses of the polar seas the approach of which is perceived through the sudden cooling of the atmosphere.

"His task is a complicated one. He has not only to conduct, in the spirit of the author's intentions, a work with which the performers have already become acquainted, but he has also to give them this acquaintance when the work in question is new to them. He has to criticize the errors and defects of each during the rehearsals, and to organize the resources at his disposal in such a way as to make the best use he can of them with the utmost promptitude."

CHAPTER V

THE MATERIALS OF FORM

FORM, or Design, is essential to music's very existence. Vague sounds are fleeting ; they leave no impression on the mind ; but repetition makes of them a concrete entity. Repetition is essential ; indeed, the necessity for repetition really led to the discovery of Form, which is concerned with the construction of sentences, the balance of parts, and the total structural outline of a composition.

The power to recognize Form is the first condition required for intelligent listening. We can let music filter through our brains and get a certain amount of enjoyment from it ; but if we would really appreciate it, we must exercise our powers of concentration and memory. No intelligent person would look at a picture without thinking about its work in detail—the admixture of colours, the relationship of lines and curves, the right proportions of figures, etc. Such a condition of mind, such an exercise of critical faculty, is a necessary preliminary to a proper realization of beauty. So it is in music, save that memory must take the place of eye.

Music is essentially a thing to be heard, not read. It is quickly heard : hence the necessity for quick perception, and for retentive memory. Any forgotten point in a book can be re-read : a picture may be re-visited and gazed upon at pleasure : but music ceases with each performance ;

if we want more of it, it must be re-created, and that is seldom possible.

The materials of Form are Rhythm, Melody, and Harmony. Rhythm refers to the grouping of bars into sets, by means of regularly recurring accents. It is the basis of all music, and its earliest form of expression was through the medium of that oldest of all instruments—the Drum. We find Rhythm all through life, in the little as well as in the big things: for instance in the dripping of a tap, and the wagging of a dog's tail; in our own pulses; in the bark of a dog, and in the ringing of a church bell; in the snore of a sleeper; in listening to wind among trees, and the lap of water against a boat: in all these we find the pulse of nature manifesting itself in various forms.

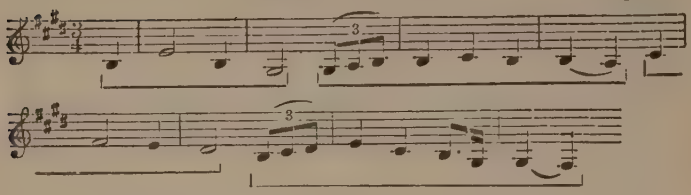
Rhythm, however, is a much misunderstood term, being frequently confused with Accent and with Time. Such a confusion is unfortunate, but inevitable, until a study of the principles of Form reveals what is the difference, and wherein it lies. If, for example, we take a number of notes of equal length, and emphasize every two, three, or four, we get what is often incorrectly termed two-pulse, three-pulse, or four-pulse *Rhythm*, whereas in reality it is simply Duple, Triple, or Quadruple *Time*, i.e., beats or pulses grouped in twos, threes, or fours. But if we take a number of such groups (each group really makes a bar) and emphasize them in the same way—that is, in twos, threes, or fours, and so on—the same term is still employed to describe the result. In this case, however, it is correct. Accent is concerned with the arrangement of beats into strong and weak. Time groups such divisions into equal bars or measures. Rhythm does for bars or measures, exactly what Accent does for beats: it is concerned with the arrangement of bars into strong and weak. It is the Metre of Music.

Here are some examples of Rhythmic groups :

Example 5

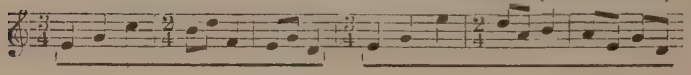
TWO-BAR RHYTHM.

WAGNER.



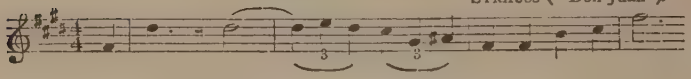
Example 6

THREE-BAR RHYTHM.

BRAHMS (Pianoforte Trio).

Example 7

FOUR-BAR RHYTHM.

STRAUSS ("Don Juan").

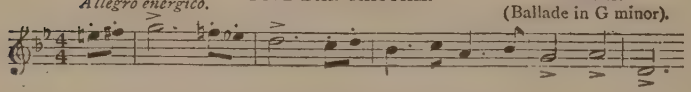


Example 8

Allegro energico.

FIVE-BAR RHYTHM.

BRAHMS.
(Ballade in G minor).

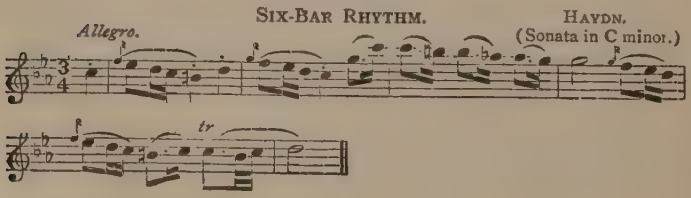


Example 9

Allegro.

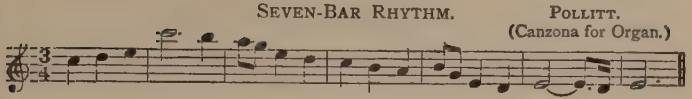
SIX-BAR RHYTHM.

HAYDN.
(Sonata in C minor.)



Example 10

SEVEN-BAR RHYTHM. POLLITT. (Canzona for Organ.)



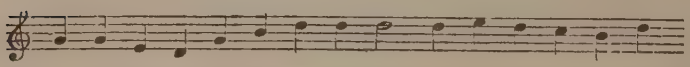
" In the erection of an edifice," says Vincent d'Indy, " it is first of all necessary that the materials should be of good quality and chosen with discernment. In the same way a composer must be very particular in the selection of his musical *ideas* if he wishes to create a lasting work. But in building it is not sufficient to have fine materials without the knowledge how to dispose them so that by their cohesion they shall form a strong and harmonious whole. Stones, no matter how carefully hewn, can never form a monumental edifice if they are simply superimposed upon each other without due order; neither will musical phrases, however beautiful in themselves, constitute a great work unless their distribution and concatenation follow some definite and logical order. Only on these conditions can the structure be raised, or if the elements are good and the synthetic order harmoniously contrived the work will be solid and enduring."

CHAPTER VI

THE RELATIONSHIP OF MELODY AND HARMONY

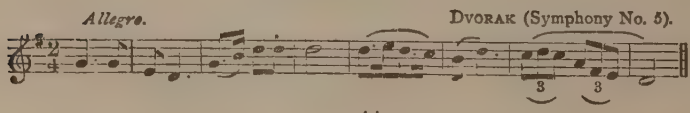
THERE can be little doubt that Rhythmic Melody is the most arresting feature of music's many-sided attractions. The reason is not difficult to supply; the average person can sing, hum, or whistle a melody with a certain amount of completeness and effect. Not so with Harmony—which deals with combinations of sounds: and not so with Tone Colour—which varies according to the instrument or instruments used. It is true that Rhythm can be thumped out on a table, or tapped on one's teeth; but Rhythm alone cannot be said to produce a musical result, any more than can a succession of notes, minus Rhythm.

Example 11



But a blending of the two enables a composer to express a definite musical thought.

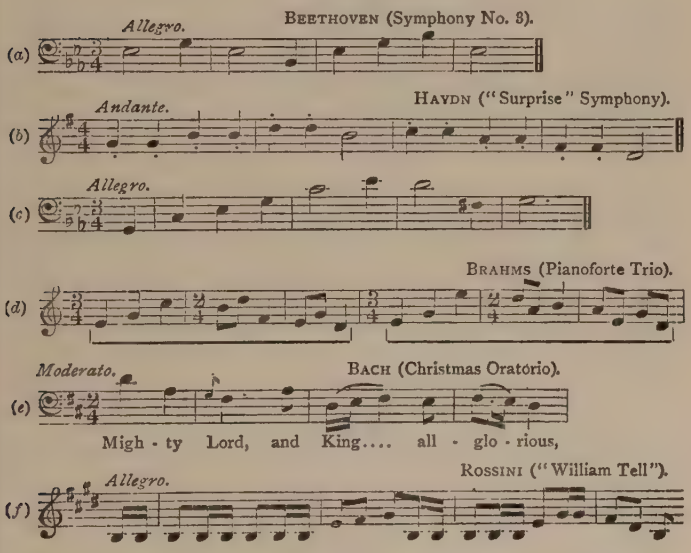
Example 12



In listening to new music, nine people out of every ten will judge it first and foremost by its Rhythmic Melody. Melody is the silver thread which unifies the component parts of a musical composition. If one is asked to recall a certain piece of music, it is the Melody which first springs up at the call of memory. Harmony follows in its train.

Again, a Melody, played or sung, will often suggest its own Harmony. Consider the following examples:

Example 13

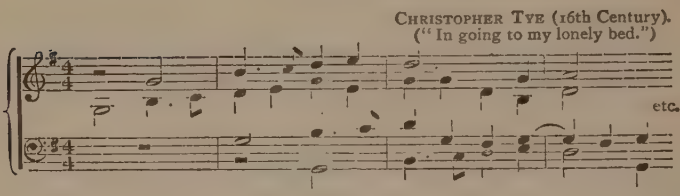


(*a*) consists merely of the notes of a "Common Chord" (a note with its 3rd and 5th) of E♭; (*b*) centres round the common chords of G and D; (*c*) and (*d*) a chord of C; (*e*) a chord of D; (*f*) the chords of E and B.

But Harmony cannot suggest its own Melody—though it can, and does, sometimes affect melodic shape. In the

sixteenth century, for instance, it was a common practice to invent melodies that would allow of close imitation between the various parts, or voices, concerned.

Example 14



This device is a feature of Choral writing that has steadily persisted to the present day. If we study the melodic subjects of Handel's Choruses, or of the Choruses of Bach, we shall find that they are influenced very considerably by their harmonic substructure: that is to say, the melodies are constructed [whether consciously or unconsciously does not affect the case] around the notes of a chord. This principle, which was perchance an instinct with early writers, is now deliberately used, and consciously valued as a precious device in Choral writing.

We must not make the mistake of assuming that the acceptance, and continuance, of such a tradition spells stagnation. When tradition is blindly followed this is usually inevitable; but in the case of music such a deplorable descent has not been possible, for the simple reason that our harmonic material has been constantly and consistently expanding all the time. Not only have we more notes in our chords, but we have more chords. Combinations of notes that were formerly placed outside the range of possibilities are now accepted as the every-day material of the modern writer.

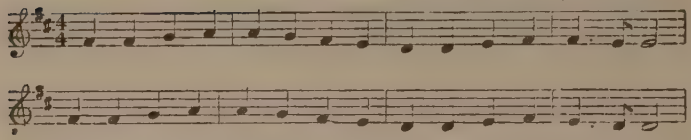
Similarly, melodic possibilities have increased in direct ratio to the harmonic material. With a limited choice of chords, we had a limited range of available notes for melodic purposes. Not only have we evolved richer chords, but we have discovered new methods of " decoration," new treatment of " discords," and of " passing notes," all of which have added enormously to the available material of melody.

Melody is also affected by purely National characteristics. In the matter of Rhythm, for instance, *language* is a potent factor, and so also are National dances. The close connection between dancing and popular song has inevitably affected the style of the music of different countries. Think, for instance, of the Mazurkas and Polonaises of Chopin ; the Hungarian Dances of Brahms ; the Slav Dances of Dvorak ; the Norwegian Dances of Grieg ; the Spanish Dances of Arbos and Granados ; the English Dances of Cowen ; the Irish Melodies of Stanford ; and the Welsh Rhapsody of German.

Since Melody is the first thing to be consciously heard, the question naturally arises as to whether we can formulate rules for distinguishing good from bad melody ? Can technical explanations foster a love of good melody ? Can the essential points of superiority in some melodies be so indicated that a general principle may be established for a right judgment of all melodies ? The answer is No !—for if one attempts to analyze poor melodies, in the hope of indicating the sources of their weakness, it is immediately evident that certain good melodies possess precisely the same characteristics. If, for instance, we postulate that a restricted range of notes is a source of weakness, we are immediately confronted with this :

Example 15

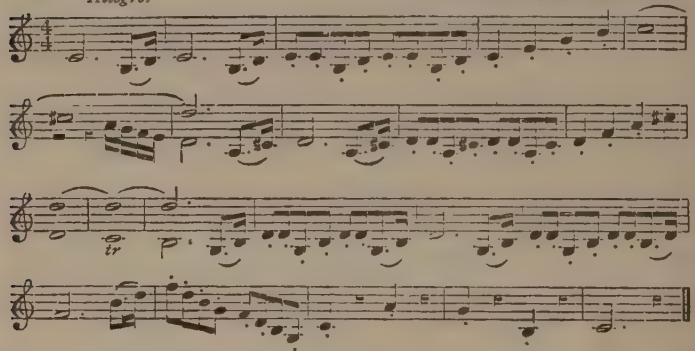
BEETHOVEN (Symphony No. 9).



and if we say that melodic repetition is bad, the following at once envisages itself in one's mind :

Example 16

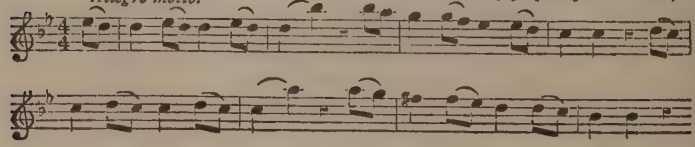
Allegro. BEETHOVEN (Symphony No. 1).



Rhythmic monotony may be indicated as a fault, or a combination of melodic and rhythmic repetition, and at once we are faced with these living contradictions :

Example 17

Allegro molto. MOZART (Symphony in G minor).



It is useless to argue with a person who asserts that "Keep the home fires burning" is, from a melodic point of view, equal to anything we may find in Schubert's "Unfinished" Symphony. The best way to deal with such a person would be to give him a course of great melodies —culled from the works of the great masters—and if he desired to understand the principles underlying our choice of tunes, we should have to fall back on the position that the general consensus of opinion has accepted them as good. We feel there must be standards of good and bad melody, but when we try to formulate them we are faced by the steady growth of musical expression: by the fact that what is beautiful in one age, is, perchance, commonplace in the next, and that a work of genius that has been received with derision in one decade has been acclaimed as great in succeeding decades.

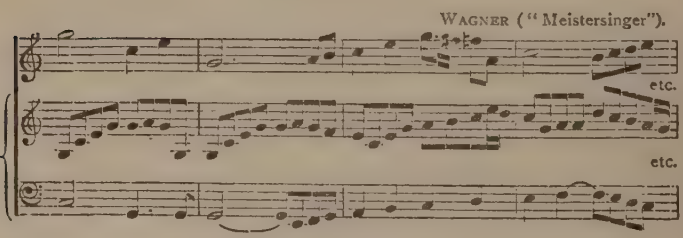
What is the explanation? In a word, it is *Habit*. That to which we are accustomed is inevitably that which forms the basis of our standard of judgment, so that when we hear something new, we are plunged into obscurity, or semi-obscurity, according to the quality and quantity of the element of "newness." Wagner's melodic gift was not acknowledged because it was *new*—it did not follow the "beaten track"—and the same may be said of Debussy, Ravel, and many other moderns. The average person can only accept those progressions, those movements from point to point, which habit has rendered familiar. Anything beyond—outside the familiar landscape—must be allowed time for a re-adjustment of his mental vision. His horizon can, and must, increase; but time and association are absolutely necessary for the purpose.

A great melody is the product of inspiration, which may be vouchsafed to the unskilled as well as to the skilled musician; but its intrinsic value, as music, lies in the

manner of its presentation—in the way it is harmonized, developed, and combined with other melodies—in short, in its treatment as material out of which a whole composition is evolved. The unskilled listener craves for " a tune," and his chief complaint about modern music is that it has no tune. What he really means is that he does not know how to find it, for " tunes " abound in all good music, but they are not confined to the top (or treble) part, and therein lies the source of confusion and annoyance.

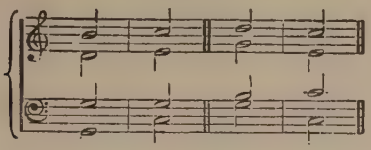
Not only is it necessary to be able to locate the tune; it is even more essential to remember it, and to recognize it when it re-appears, as it must inevitably do, later on, in its original form, and probably in altered versions as well. Sometimes there are two tunes played (or sung) at the same time, and even three separate melodies must sometimes be simultaneously followed if the full flavour of the music is to be realized.

Example 18

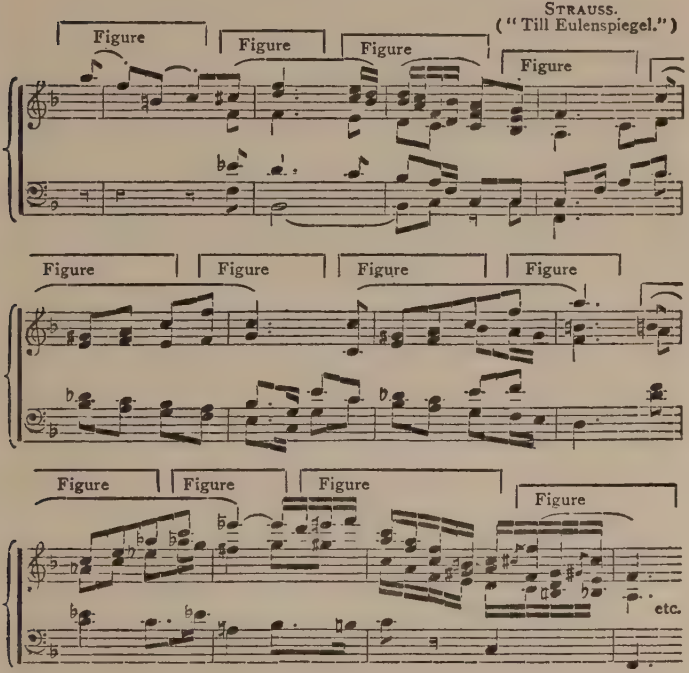


There is, too, a certain orderliness in melodic construction, the recognition of which yields its own special interest and pleasure. Melody falls into balanced periods in exactly the same way as poetry, and a complete thought is terminated by the harmonic device known as a full close, or perfect Cadence.

Example 19



If we take the first complete thought in the Epilogue to Till Eulenspiegel (Strauss)

Example 20

we find that it occupies twelve bars, and ends with a

perfect cadence. The whole passage is technically termed a *Sentence.* The literal meaning of the word *Cadence* is, a falling. It is a breathing place—a point of repose—and is analogous to a point of punctuation in literature. Cadences are used to divide music into regular periods. The normal period consists of four bars, and is called a *Phrase.* In Example 20 there are three equal Phrases of four bars each, six *Sections* of two bars each, and twelve *Figures* of one bar each.

In spite of the fascination of Melody, and of Rhythm, there is more solid joy to be derived from good Harmony. Poor harmony will make the divinest melody sound commonplace, but good harmony will make indifferent melody acceptable.

The ability to use fine harmonies is one of the surest signs of musicianship. Set a man to improvise at a pianoforte or organ keyboard, and in the course of a few minutes he will reveal himself either as sealed of the tribe of craftsmen, or as a " journeyman " whom no amount of hard work will ever make into an artist.

There is more sustained mental effort required to appreciate harmony than is the case with either Melody or Rhythm, because it deals with combinations of sounds, which need disintegration from the massed effect, in order that the ear may follow the parts as separate entities. Harmony can only be properly heard by listening first for the bottom part, and by realizing that each bass note is the foundation of a chordal superstructure. It is the Bass part that matters. Follow that, and you will, in time, be able to keep in touch not only with the harmony, but with the modulations, and with all the various devices which make up the orientation of the homophonic or harmonic style, i.e., the music that is concerned with successions of chords.

Polyphonic music—such as the Fugue and the Canon—deals with a different set of conditions, and requires to be followed vertically, not as harmony, but as a combination of melodies. In Example 20 we have an Example of the Harmonic or Monophonic style, and in Example 18 of the Contrapuntal or Polyphonic.

Inexperienced listeners are often so carried away by the melody of a song, violin solo, or opera excerpt, that the harmonic beauty is entirely lost to them. They lose as much of the real glory of the Art product as would any one who gazed at a gorgeous blend of colours by Titian, and was able to see but one.

Practice, and practice alone, will enable the listener to follow the movement of different parts; but with this ability, music will assume new proportions, yield hitherto unsuspected joys, and will prove itself to be one of the finest of mental recreations, as well as a source of spiritual contentment and inspiration.

CHAPTER VII

THE SUITE—ANCIENT AND MODERN

THE origin of dancing is shrouded in the mists of the prehistoric. So also is the origin of music. But we know that a dance implies three things: (1) Rhythm; (2) Movement; (3) Tune: and we know that the practice of Rhythm is associated with the very lowest types of human life, as well as with animal life.

Therefore it is reasonable to infer that the first musical instrument was one that was concerned wholly with rhythm; something to emphasize the mad throb of the pulse of prehistoric man in moments of high emotion, when the life of the family, or of the tribe, received a forward or a backward impulse. Later, it would be used to emphasize the joy in the *thought* of the great event: and the intoxication of the thought would be further accompanied by violent bodily movements.

Thus we see the natural union of (1) and (2)—of Rhythm and Movement. As regards (3)—Tune—perhaps the less said the better! We must accept the wild guttural cries of victory or revenge as the forerunner of tune, which is a product of much slower growth than either Rhythm or Movement, for the simple reason that Tune implies thought and powers of organization, and therefore demands a certain amount of intelligence and imagination.

The story of the growth of Tune is intimately bound up

with the story of the old Bards of Britain, Scandinavia, and Germany, who sang, in a species of monotone, not only of the doings of their fellows, but who frequently inspired them to deeds of prowess, to the redressing of human wrongs, and to the succour of the helpless.

As the general level of intelligence grew, so did the power to invent little tunes—melodies consisting of but a few notes. Later, they would be repeated, at a higher or lower pitch, and thus would emerge the first organized melody.

The writings of the early Bards, Harpers, and Troubadours had a direct influence on music, because they suggested definite rhythms, which were translated into terms of music in the shape of popular melodies. The result was the Folk-song. The melodies of folk-songs were used to accompany dances: consequently their shape was affected by the dance as well as by the swing of the words. Excrescences such as "Ri fol, ri fol, tol di riddle di do" and other familiar jingles are thus easily accounted for.

Not until the sixteenth century did composers set themselves the serious task of writing instrumental music. The improvement in the character and quality of stringed instruments made them realize the need for something different from the existing type of Choral composition. The dance supplied the required stimulus; so that instrumental music may be said to owe its origin to the rhythm of the dance; and one of the most interesting facts about its growth is the simultaneous interest in dance tunes, and the simultaneous development of dance forms, that took effect during the sixteenth, seventeenth and eighteenth centuries in the principal countries of Europe. When one considers the difficulties of travel in those days, it seems incredible; but the key to the riddle is to be found in the itinerant musician,—the travelling performer—who passed

freely from one country to another, and carried with him his samples of dances. Certainly the various dance forms were adopted in all the countries, quite irrespective of their origin.

One of the earliest dances was that known as the Pavan—a slow and stately dance in duple time, of Italian origin. Rabelais tells us it was one of the 180 dances performed at the Court of the Queen on the visit of Pantagruel and his friends. The dancers wore long robes, caps, and swords; and like all early dances, it was originally sung.

Composers were not long in discovering the good effect of contrast of mood and style, for we find the stately Pavan was usually followed by the lively Galliard—another dance of Italian origin, in triple time, with plenty of movement. "I did think," says Shakespeare, "by the excellent constitution of thy leg that it was formed under the star of a Galliard."

The custom of alternating Pavans and Galliards was popular in Germany as well as in this country, and in this way the idea originated, and developed, of stringing movements together to make a well-balanced whole—a step that led to the Suite, and later to the Sonata and Symphony. The Pavan and the Galliard were soon abandoned in favour of the Allemand and Courante; and to these were added, after due experiment, the Sarabande and Gigue. These four movements made the regulation group, and were adopted in all the European countries concerned with music during the seventeenth and eighteenth centuries. In England, such groups of movements received the name of Lessons, or Suites of Lessons; in France, they were known as Ordres; in Germany, as Partitas; and in Italy, as Sonate da Camera.

The Allemand (not originally a dance) is of German origin. It is in moderately quick $\frac{4}{4}$ time, and usually

begins with a quaver, or a semi-quaver, at the end of a bar. It consists, as do all the old dance forms, of two equal parts, each of which is usually marked to be repeated.

The Courante is of French origin. It is in quick $\frac{3}{4}$ or $\frac{3}{2}$ time, and its outstanding feature is the prevailing use of dotted notes. There is sometimes a peculiar blending of $\frac{6}{4}$.

The Italian Corrente is in quick $\frac{3}{8}$ or $\frac{3}{4}$ time with a steady semi-quaver or quaver movement.

The Sarabande was a stately dance, at one time very popular. Some writers trace its origin to an Oriental source, whilst others affirm it to have had its origin in Spain. Anyhow, it appeared in Europe in the sixteenth century, and owing to certain objectionable features which the early dancers introduced into its performance, it was suppressed during the reign of Philip II. De Vega waged wordy warfare with Cervantes in its defence, and it re-appeared in purer form at the Court of France in 1588, when the great Cardinal Richelieu "wearing green velvet knee-breeches, with bells on his feet, and castanets in his hands" danced it before the Queen, Anne of Austria.

The Gigue, Giga, or Jig, is said to have derived its name from the early fiddle called the Gigue or Geige.

Pope's line "Make the soul dance upon a jig to heaven" suggests a condition of buoyancy entirely free from the carking care of mundane things. The Gigue was usually written in quick $\frac{3}{8}$, $\frac{9}{8}$, or $\frac{12}{8}$ time, and it made a very suitable finish to the Suite because it sent people away with a happy flavour on their mental palate. After all, Art is fulfilling a very important function when it washes the mind clear of morbid thoughts, and gives to the soul that uplift which it undoubtedly needs to carry it over the rough places of life.

There were other dances which composers, and more

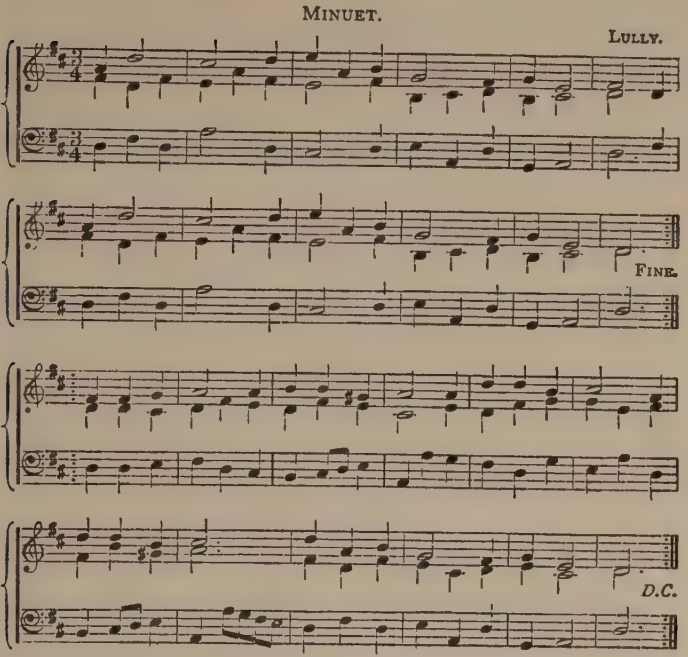
particularly German composers, were fond of inserting between the regulation four movements. Of these, the most important were the Gavotte and the Minuet. The Gavotte is a dance of French origin, and is remarkable for the fact that in its original form the dancers lifted their feet from the ground, instead of shuffling them as was the custom at that time. It is written in moderate $\frac{4}{4}$ time, and starts on the third beat.

The Bourrée is, to all intents and purposes, identical with the Gavotte, except that it starts on the fourth crotchet of the bar instead of the third.

To France belongs the credit of the invention of the Minuet, originally a stately dance in $\frac{3}{4}$ time. Its date is uncertain: some say it originated in the province of Poitou; others credit M. Lully, the chief musician of the Court of Louis XIV, with its invention. Certainly Lully distinguished himself as a writer of Ballet Music, and as I cannot find anything more ancient, I print herewith a very charming Minuet from his pen. You will notice it is in 3 time, and starts on the first beat of the bar.

Picture for yourselves the characteristic atmosphere and surroundings of this little piece of music—a gay Court, that of the "first gentleman in Europe," with beautiful, highly cultured women, and gallant, gaily dressed men; a gathering of proud aristocrats, keen in the pursuit of pleasure and of the latest novelty. You are to imagine the patrician grace of their movements, the sweeping curtsy and the stately bow; a leisured performance, which left the wits of those concerned free play to charm or to wound: to bind still closer in the bonds of friendship, or to shoot swift darts of hatred into minds already aflame for revenge. Truly a dance of the ultra-refined classes, and as far removed from the vulgarities of our modern "Cake Walks" and "Bunny" Hugs as can well be imagined.

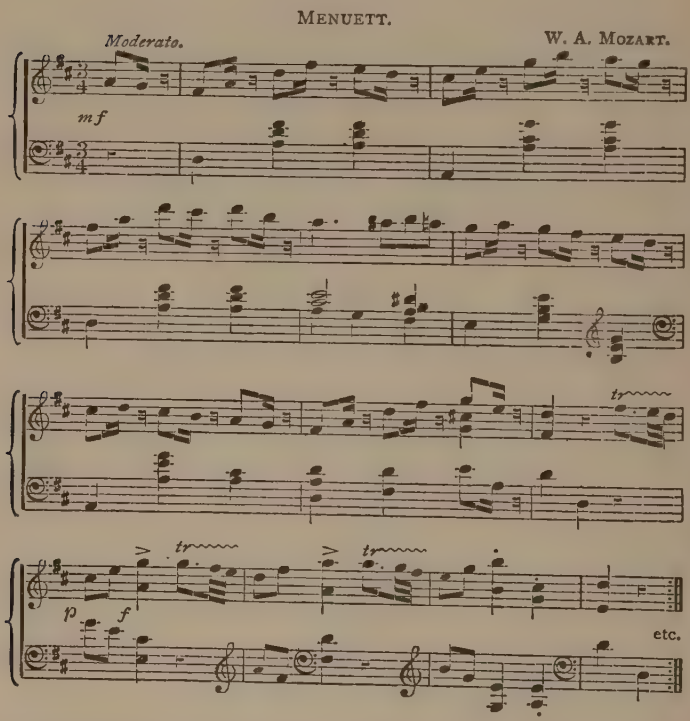
Example 21



The great importance of the Minuet lies in the fact that it is the only dance that still forms a part of the modern Sonata, Symphony, or String Quartet. It is true that its spirit has entirely changed; but that is a sign of the times. Our spirits are too feverish to enjoy for long the graceful Gavotte and the stately Minuet. They are charming as a contrast to other music, but they are too thin and attenuated to satisfy the full-blooded taste of the modern generation. From being a slow and dignified production, it became, in the hands of Haydn, light-hearted and humorous, sometimes indeed developing into

downright fun. On this feature we find the later work of Beethoven foreshadowed. Mozart's Minuets, although identical in form with those of Haydn, are entirely different in spirit, being suave and graceful—sometimes indeed quite tender in their appeal, as in the following example:

Example 22



It was left to Beethoven to carry the Minuet to its highest pinnacle of development, and to evolve from it a new form of very great importance and usefulness.

The Scherzo, as developed by Beethoven, is identical

with the Minuet in form, but its spirit is entirely different, and it is not tied to any one time signature, nor to a particular beat in a bar for its first note. It is free, and its spirit is free—frequently freakishly so: its tempo is quicker, and its rhythm more varied.

Other dances include:

The Hornpipe—of English origin—rapid $\frac{4}{4}$ time.
The Passepied—of French origin—moderate $\frac{3}{4}$ time.
The Loure—of French origin—slow and stately $\frac{6}{4}$ and $\frac{4}{4}$ time.
The Brawl—of English origin—quick $\frac{4}{4}$ and $\frac{3}{4}$ time.
The Polonaise—of Polish origin—dignified $\frac{3}{4}$ time.
The Mazurka—of Polish origin—varied $\frac{3}{4}$ time.
The Polka—of Bohemian origin—lively $\frac{2}{4}$ time.
The Waltz—of German origin—graceful $\frac{3}{4}$ time.
The Bolero—of Spanish origin—vigorous $\frac{3}{4}$ time.
The Tarantella—of Italian origin—animated $\frac{6}{8}$ time.

The Suite is interesting as being the first form in which movements of varying types were strung together. It is the connecting link between the old type of organ voluntary (which was definitely based on the old Choral style) and the later and more developed Sonata; and it marks music's definite break with Church traditions, and the inauguration of the systematic development of secular music.

Its weakest features were: (i) the monotony of its tonal scheme—all the movements of a Suite being written in the same key; (ii) its rigid formal construction—being almost always a two-part affair, with the first half modulating to the key of the Dominant, and the second returning to the Tonic.

Modern Suites are not restricted to dance forms, nor are they limited in the matter of keys. Thus, for instance, Tschaikovski's fourth Suite for orchestra contains: (1) Gigue (key G); (2) Minuet (key D); (3) Prayer (key

B flat); (4) Theme with variations (key G); and the same composer's second Suite for orchestra has the following movements: (1) Jeu des sons (key C); (2) Valse (key A); (3) Scherzo Burlesque (key E); (4) Rêves d'Enfant (key A minor); and (5) Danse Baroque (key C).

Grieg's well-known "Peer Gynt" Suite is an attempt to illustrate certain phases of Norwegian life, as depicted by Ibsen; and Rimsky-Kovsakoff's Symphonic Suite "Scheherazade" does the same for certain stories in the "Arabian Nights." Other modern composers who have been successful in writing Suites are:

Albeniz (Catalonia).
Arensky (Suite for Pianoforte).
Bizet (two L'Arlésienne Suites).
Borodine (Suite for Pianoforte).
Charpentier (Impressions of Italy).
Cowen (Language of Flowers).
Davies (Suite for small Orchestra).
Debussy (Petite Suite).
Delius (Folkeraadet).
Elgar (Wand of Youth).
Farjeon (Hans Andersen).
Glazonnov (Chopiniana, Scènes de ballet, and others).
MacDowell (Indian Suite).
O'Neill (Suite for String Orchestra).
Parry (Lady Radnor's Suite).
Roger-Ducasse (Suite Française).
Sibelius (Karelia, and Pelleas and Melisande).
Sgambati (Suite for Pianoforte).
York Bowen (Suite for Pianoforte).

CHAPTER VIII

THE FUGUE: ITS FORM AND CONTENT

THERE are two broad types of Composers:

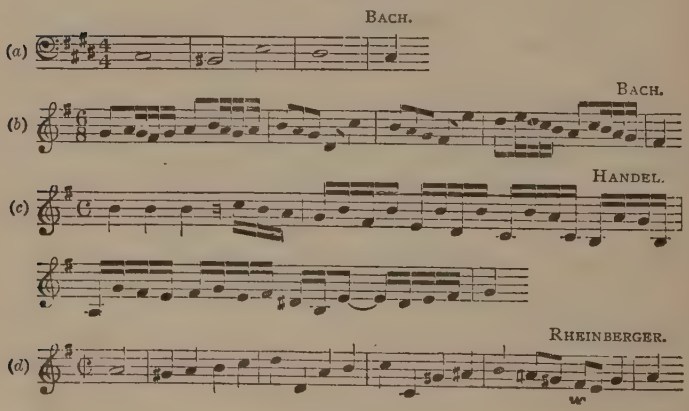
1. Those who express themselves naturally and honestly, having perception of the true and beautiful, and the courage to express it sincerely, and

2. Those who avowedly write to please others, to supply a public demand, and to draw royalties and fees.

All the humbugs are in the second category, and all those in whom the impulse to self-expression has worked belong to the first. But why need we draw such a line of distinction when the subject of our talk is Fugue? The "man in the street" thinks the Fugue is "beyond the pale" of interest. He will tell you that the best and the speediest method of emptying a church is for the organist to play a Fugue, forgetful of the fact that there are Fugues—and—FUGUES; and, incidentally, Organists—and—ORGANISTS. The more intimate the art, and the more personal the expression, the more there is of unexpressed thought behind the thought that *is* expressed. This is particularly true of Fugues: for by the rules of the game the composer must be strictly logical in his working out of ideas. Each part of a Fugue is inevitably related to each other part: the moment its strands show inequality, that moment we know it to be a sham; we realize that its texture is not that of the real Fugue. If we trace any one

melody, or melodic line, in a Fugue, and we find that it loses its vitality, its point, we may be assured thereby of an element of weakness. The fundamental basis of fugal art is the combination of melodic lines, which are evolved from a single thought. This thought is called the Subject, and it is always announced by a single voice, or part, followed in turn by other single voices, or parts. One voice, or part, *flees* from another—hence the derivation of the word from the Latin *fuga*. It has been humorously described as a composition in which the voices, one by one, come in, and the people, one by one, go out ! The Subject of a Sonata is a fully-organized tune, with harmony to match ; but the Subject of a Fugue is simply a few bars of melody—a fragmentary thought—incomplete and suggestive. The one states a complete thought, the other challenges discussion. Here are some characteristic subjects of varying length :

Example 23



Every Fugue is written in a definite number of parts or

voices—it may be two, three, four, or more—at the discretion of the Composer; but he must decide at the outset, and not introduce any others: neither may he drop any out of his scheme.

A Fugue, then, is written in a definite number of parts, and is based on a fragment of melody; each voice enters in turn, and alternates between the Tonic or Doh key, and the Dominant or Soh key (we shall refer to these as the "Home" keys). The alternate entries are known as the "Answer," and the entries generally occur in the following order, in a four-part Fugue:

Subject (in tonic).
Answer (in dominant).
Subject (in tonic).
Answer (in dominant).

Browning's description of the opening section of a Fugue is well known, and apt:

> First you deliver your phrase
> —Nothing propound, that I see,
> Fit in itself for much blame or much praise—
> Answered no less, where no answer needs be:
> Off start the two on their ways.
>
> Straight must a third interpose,
> Volunteer needlessly help;
> In strikes a fourth, a fifth thrusts in his nose,
> So the cry's open, the kennel's a yelp,
> Argument's hot to the close.

Life would become a dull affair if its interests were exclusively centred in the home. We all need recreation and change of scene. So does a Fugue. As long as it remains in the central keys [the Tonic and Dominant, or "Home" keys] it is said to be in the Exposition Section. But when it takes an excursion, and ventures into other regions, it is dubbed the Middle, or Modulatory Section,

and the vehicle that conveys it to the new region is called an Episode. An Episode is usually made out of material already used—a strictly economical process; but a Fugue is the most economical form in music. Contrast is found not by inventing new themes, but by taking old themes, or parts of themes, and presenting them in other keys; by twisting them about; by stretching them, so that they fill double the number of bars; by crushing them, so that they occupy only half the number; by turning them upside down, and so on. All these are regularly practised methods of treatment, and they add enormously to the interest and excitement of listening to a Fugue. Such practices are confined to the "Holiday" period of the Fugue, i.e., to the section that is right away from the "Home" keys; and here again, the Fugue displays its innate human qualities, for "high jinks" are inevitable in holiday time.

Then comes the return journey, and the re-establishment of the "Home" keys: very frequently the parts are so eager to express their joy at the home-coming that they are unable to await their proper turn; before one has finished his say, another begins; before No. 2 finishes, No. 3 begins, and so on. Such a group of entries is called a Stretto—a drawing together.

In outline, therefore, the Fugue is identical with Sonata Form, inasmuch as it consists of three principal divisions:

1. The Exposition—in which the material is "exposed," each voice having its say.

2. The Middle Section—or period of travel to other keys,—in which all kinds of clever and witty things may be done.

3. The Final Section—in which the home ties are re-established.

1 is connected with 2 by an Episode, and 2 and 3 are linked up in the same way, generally by using some already

familiar material, and by developing it in conformity with the general scheme.

This is all that any one need know in order to enjoy listening to a Fugue. Of course, complete criticism demands complete knowledge of the laws of Fugue, but I venture to say that an intelligent criticism is possible on these simple lines. Listen first for the Subject, then identify the Answer; note carefully the material that accompanies the Answer, and bear it in mind as a possible Counter-subject. Then follow the interweaving of the parts, and note evidence of ingenuity, or of clumsiness; of freedom, or of stiffness; of real power, or of barrenness. Above all,—and before all—ask yourself the question, "Does it make music?" Is it beautiful within the possibilities of its style? Does it bear the impress of clarity, balance, symmetry, and logical development? If so, it will at any rate possess the necessary ingredients to make the perfect whole.

In analyzing music we can only deal with the living *body*—we cannot attempt to analyze the *life*. But if we understand the living body and its constituent parts (the various Forms) we shall be clear on the fundamental basis of musical expression, for the laws which deal with this matter are enshrined in the greatest work of the greatest masters, and they are based on the fundamental needs of human nature.

Essential principles have changed little during the course of the centuries. Change and decay we see on every hand, but the supremely beautiful—like the Architecture of Athens, and the supremely true—like the experiences of the wandering Ulysses, remain for all time a priceless standard of achievement and experience; so that in analyzing we are not groping among the dead bones, we are not forsaking the spirit for the letter, but we are follow-

ing that thin and continuous line of evolution that leads us, with unmistakable clearness, from the earliest attempts at Musical Art, to its latest manifestations.

It is essential to remember that the language of the Fugue is that of another century; that it represents an entirely different outlook on life; that it is primarily an intellectual product, and its appeal is mainly an intellectual one. Rhythm and Melody, as we understand them to-day, are foreign to its nature, which is perhaps rather austere and remote.

The exact relationship of the Fugue to Modern Music may be made clear by a simple illustration. The difference is simply the difference between an exquisite product of the old noblesse, and a modern Society dame. The comparison may be crude, but it will serve as a general indication.

Expressed concretely, the difference is one of *texture*. A Fugue is contrapuntal in texture, whereas a modern movement is harmonic; a Fugue is a continuous thing, the other is broken up into sections by means of cadences; one may be said to be *woven*, the other *stitched* together.

Bach is the great genius of fugal art. It was he who first applied, with complete success, the principle—of Unity in Diversity—on which the Romantic School is based. The application of this principle is evident in all his work, and especially in his fugues, which represent the highest stage of perfection in fugal art. Before Bach began his great work, the Fugue was a mathematical treatise: he raised it from the dust heap of pedantism and made it a potent factor in art and life; a mighty vehicle, capable of infinite variety, worthy to carry the sublimest and deepest thought, and, in its vastness and complexity, akin to the best types of Architecture. In Bach's fugues, beauty of outline takes second place. He does not work to a definite

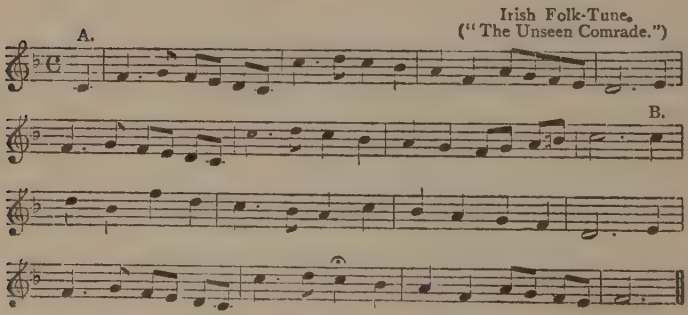
design, but his design waits upon the demands of harmonic detail. Nothing has been added to the Fugue since Bach's time, although many have used it with success, including Mozart, Haydn, Beethoven, Mendelssohn, Brahms, and many others.

CHAPTER IX

SIMPLE FORMS—BINARY AND TERNARY

FORM is concerned with the balancing of Units, and the number of the Units is proportionate to the length of the whole composition or movement. Thus the following folk-tune naturally falls into four Units of four bars, each Unit ending with a prolonged note suggesting a breathing place, or point of repose—or, to use a technical term, a Cadence—and the whole tune, being composed of four Units, naturally divides into two equal parts and thus falls into the category of Two-Part—or Binary—Form. If we label each Unit, we get the following formula—A.A^2||B.A^3||.

Example 24

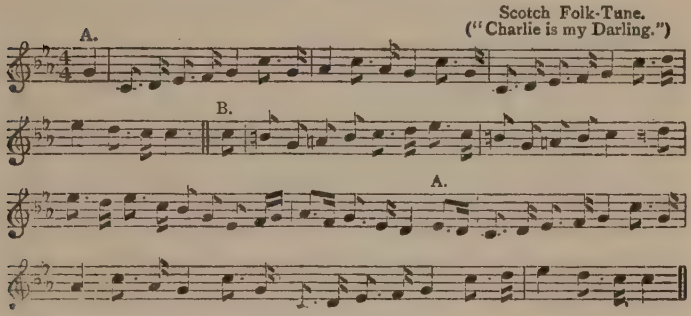


You will note that the second Unit is like the first,

except for the ending; and the fourth Unit likewise; while the third breaks quite away, and attains a new melodic height, thus giving an element of contrast. Now Form is concerned with *Contrast*, as well as with *Balance*, and it did not take primitive musicians long to realize that after singing one little tune it was pleasant to have another, and pleasanter still to return to the first, by way of finish.

Here is an example of Three-Part—or Ternary—Form :

Example 25



Expressed in formula it is A : B : A—Statement : Digression : Re-statement—so that in addition to *Balance* and *Contrast*, we find a third element, and the most important of all, i.e., *Repetition*.

Repetition is the device adopted for securing Unity. It is to be found in every type of music, from the simplest folk-tune to the most elaborate Symphony or Symphonic Poem. The student should carefully examine the following Analyses, and, on the same plan, endeavour to trace the general outline of other pieces. It will be time well spent, because it will result in the formation of a sub-conscious sense of order, and of logical development.

Mendelssohn's "Lieder ohne Worte" :

No. 1. Ternary Form.

Bars 1–2 (3rd beat). Introduction.
,, 2(4)–16(3). A. Statement.
,, 16(4)–29(3). B. Digression.
,, 29(4)–45(3). A^2. Re-statement.
,, 45–End. Coda, or tail-piece.

A is evolved from the germ—A G♯ F♯ E. Watch it as it develops.

B in the same way grows out of this fragment—F♯ G F♯ E A.

A begins in the key of E and moves to key B.

B travels about through several keys, but leads back to A in the "Home" key.

It will be observed that not only is there repetition of idea, but there is also repetition of key. There would, for instance, be a sense of incompleteness if we stopped at bar 29, because the ear craves for the re-establishment of the "Home" key, as well as for the re-statement of the original theme.

The object of the *Coda* is to avoid any abruptness of conclusion. It is—if one may be forgiven the metaphor—the place where the break is applied to bring the journey to an end without any sense of jar, or shock.

No. 4. Binary Form.

Bars 1–5. Introduction.
,, 6–10. First Period or Sentence [repeated 10–14]. A ┐ Part 1.
,, 14–18(2): Second Period. B ┘
,, 18(3)–22.(2). Third Period. C ┐ Part 2.
,, 22(2½)–27(1). Fourth Period. A^2 ┘
,, 27–31. Coda.

Part 1 is made up of two periods (1 being repeated), beginning in key A and ending in key E. Part 2 balances Part 1, and re-establishes the "Home" key, and the original theme.

Chopin's Preludes :

No. 3. Binary Form.

Bars 1–2. Introduction.
,, 3–11. First Period. A.
,, 12–26. Second Period. A^2.
,, 26–33. Coda.

A starts in the key of G and moves to key D.

A^2 re-establishes the original key.

The whole piece is evolved from the left-hand figure in bar 1, the melody in the right-hand simply representing the outline of it, viz., the 1st, 5th, 8th and 9th notes.

No. 15. Binary Form.

Part 1.

Bars 1–$8^{(3)}$. A. Statement. (Key, D flat.)
,, $8^{(4)}$–19. B. Digression. (Keys, A flat minor and B flat minor.)
,, 20–27. A^2. Re-statement. (Key, D flat.)

Part 2.

Bars 28–35. C. (Key, C sharp minor.)
,, 36–43. C^2. (Moves to G sharp minor.)
Bars 44–59 are a repetition of the above.
,, 60–67. D. (Key, C sharp minor.)
Repeated 68–75.
,, 76–89. Coda.

The emotional climax is reached at bar 59, and the

remaining bars—60–75—form a link by means of which the emotional mood of Part 2 is imperceptibly fused into the quiet tenderness of the final section. The Coda is based on the first tune, and on the quaver figure which unifies the whole of Part 2.

A new feature is here disclosed, viz., the inclusion of smaller forms within a larger form. The whole piece is in Two-Part Form, but each part has a *Ternary subdivision*. Note particularly how the element of Unity is secured in Part 2 by *key repetition*, and not by thematic repetition.

Chopin's Nocturnes:

No. 5. Ternary Form.

Part 1.

Bars 1–17 (3). A. (An 8-bar Sentence, or Period, in F sharp major, repeated.)
,, 17 (4)–25 (3). B. (Moves to key D sharp minor.)

Part 2.

Bars 26–33. C (1 & 2). (C sharp major.)
,, 34–49. C (3 & 4). (Key A moving to the fifth of the original key.)

Part 3.

Bars 49 (4)–59. A. (Extended—key F sharp major.)
,, 59–63. Coda.

Part 2 is entirely based on a four-bar phrase, which is enunciated in C sharp major and repeated three times, with varied harmonic treatment, gradually rising with each repetition, until the climax is reached at bar 42 when the emotional mood relaxes, and the melody gradually falls

from high C sharp, in lingering cadence, to middle C sharp, where it melts in silence.

It would be easy, and delightful, to go on multiplying illustrations, but perhaps enough has been said to show the general outline of Binary Form and of Ternary Form, and to indicate the wonderful variety of treatment which is possible while still preserving artistic proportions.

From the historical point of view it is interesting to note that until about the middle of the eighteenth century, practically all instrumental music was written in Binary Form. Whether a dance, an air with variations, or a more extended movement, the music will be found to divide itself into two practically equal parts; the first half starting from the Tonic and moving to the Dominant, and the second half making the return journey! The only exception to this general custom was in the case of Rondo Form, which we shall deal with next.

After J. S. Bach's death, composers realized that the Two-Part Form had been fully exploited for the time being, and that which happened is what inevitably happens in all processes of intellectual development. Just as the Greek Philosophers who evolved the Systematic or Personal School returned upon the tracks of thought to the earlier schools of philosophy as represented by the Sophists and the Naturalistics, and out of their methods evolved a third method, so did the composers of the second half of the eighteenth century return upon the tracks of music for a formula which would enable them to branch out in another direction.

Although the Ternary principle had been used to a considerable extent in vocal music, it had not been applied to instrumental music, except in a few isolated cases. The result of the development of musical thought upon this new line was epoch-making, for it led, by way of

C. P. E. Bach, Hasse, Paradies, Haydn, Mozart, and Beethoven, direct to the perfect Sonata Form, in which some of the greatest and most beautiful thoughts have been bequeathed to the world.

CHAPTER X

THE RONDO

RONDO Form originated in an old French dance, which consisted of the alternation of Choral Dance and Solo Song. First the performers danced (and sang in chorus) in a circle, holding each other's hands: then one of them sang a solo, after which followed dance and chorus again, succeeded by other solos, after each of which the dance was repeated.

The name is derived from the French Rondeau—a short poetic form, so arranged that the opening and closing two lines are the same: they are also repeated in the middle, as in the following example by Austin Dobson:

"You shun me, Chloe, wild and shy
As some stray fawn that seeks its mother
Through trackless woods. If spring-winds sigh,
It vainly strives its fears to smother;—

"Its trembling knees assail each other
When lizards stir the bramble dry;—
You shun me, Chloe, wild and shy
As some stray fawn that seeks its mother.

"And yet no Libyan lion I,—
No ravening thing to rend another;
Lay by your tears, your tremors by—
A husband's better than a brother;
Nor shun me, Chloe, wild and shy
As some stray fawn that seeks its mother."

Notice how naturally the first two lines recur. The same feature is to be found in the Rondo in music, which in its original form consisted of one theme, used three times, with two intervening passages.

The Rondo was a favourite form with all the early harpsichord composers, including Couperin, Rameau and Bach; and also with Haydn and Mozart, who retained its characteristic feature unimpaired, the formula being A × A × A.

But the work of Beethoven caused a gradual change which has resulted in a form of Rondo—closely akin to Sonata Form—called Modern Rondo, or Rondo-Sonata, of which more anon. Let it suffice for the present to say that Beethoven found the Rondo with one subject, and left it with two—the new formula being A B A × A B A. Beethoven developed the passage following the first subject into a second subject [the difference between an episode and a subject being simply that the former occurs only once, while the latter occurs at least twice] and added another entry of the principal subject, thus making four entries instead of three.

Here are some analyses of modern examples of old Rondo Form, based on one subject, with intervening episodes:

Chopin's Prelude, No. 17.

Bars 1–3 (1st note). Introduction.
,, 3 (2nd note)–18. A. Principal Subject. Key, A flat.
,, 19–35(1). ×. Episode: new matter which does not recur. Keys: A, C sharp minor, G sharp minor, F sharp minor, E, and E flat.
,, 35(2)–42. A. Principal Subject. Key, A flat.

Bars 43–64. ×. Another Episode: more new matter which does not recur. Keys: E, F sharp, E, E flat, D, E flat.
,, 65–84. A. Principal Subject. Key, A flat.
,, 84–90. Coda.

SCHUMANN'S NACHTSTÜCKE, Op. 23, No. 4.

Bars 1–2. Introduction.
,, 2 (4th beat)–10. A. Key F.
,, 11–15. Episode I. Other keys.
,, 15–23. A. Key F.
,, 24–35. Episode II. Other keys.
,, 36–44. A. Key, F.
,, 44(4)–48. Coda.

SCHUMANN'S ROMANCE IN F SHARP MAJOR.

Bars 1–8. A. Key, F sharp.
,, 9–17. Episode I. Other keys.
,, 18–24. A. Key, F sharp.
,, 24–31(1). Episode II. Other keys.
,, 31(1)–34. A. Key, F sharp.

An interesting example of the more developed type—with two subjects and only one episode—is to be found in

SCHUMANN'S GRILLEN IN D FLAT.

Bars 1–17. A. Principal Subject. Key, D flat.
,, 18–46. B. Second Subject. Key, F minor.
,, 47–63. A. Original key.
,, 64–101. Episode. Various keys.
,, 102–118. A. Original key.
,, 118–146. B. Transposed to B flat minor.
,, 146–162. A. Original key.

Other examples, which the student is advised to analyze for himself, are:

Schumann—Aufschwung (F minor).
„ Novellette (D minor).
„ Arabesque (C major).
„ Kreisleriana (2 and 8).
Beethoven—Sonata Pathétique (Slow Movement).
„ Waldstein Sonata (Finale).
„ Sonata in D—Op. 10, No. 3 (Finale).
„ Sonata in E—Op. 14, No. 1 (Finale).
„ Sonata in G—Op. 79 (Finale).
Weber—Sonata in C (Finale).
Brahms—Sonata in F minor (Finale).
Tschaikovski—Symphony No. 4 (Finale).
Chopin—Impromptu in G flat.
„ Fantasie Impromptu.
„ Nocturne in B (No. 3).
Strauss—Don Juan.
„ Till Eulenspiegel.

CHAPTER XI

SONATA FORM

SONATA Form grew out of the old Ternary Form by a perfectly logical process. It is of course larger in scale, and more complex in detail; but it is much more unified.

Diversity is obtained not by introducing new material, as in Ternary and Rondo Forms, but by "juggling" with material already used; it is another illustration of a return to "first principles," and is analogous to the treatment of material in the Middle Section of a Fugue.

The following diagrams will show that Sonata Form is really a combination of the best features of Ternary Form and Fugue—the two-theme principle of Ternary being combined with the development principle of Fugue.

PLAN OF TERNARY FORM

Statement.	Digression.	Re-statement.
First Theme Tonic—Dominant. Second Theme Dominant—Tonic.	New Material in keys other than Tonic and Dominant.	Return to first material and Tonic key. Coda.

PLAN OF FUGUE

Exposition.	Middle Section.	Final Section.
Announcement of Theme in each voice Tonic—Dominant.	Treatment of material used in Exposition, in various keys.	Re-establishment of Tonic key. Coda.

PLAN OF SONATA FORM

Exposition.	Development.	Recapitulation.
First Subject (Tonic) Bridge or Transition. Second Subject (Dominant).	Treatment of material used in Exposition, in various keys.	First Subject (Tonic) Bridge or Transition Second Subject (Tonic). Coda.

The first subject is usually quite short—about one-sixth of the whole Exposition—and ends with a perfect cadence. It is followed by a passage which leads easily, without any impression of jerkiness, to the key of the second subject. This feature was evolved gradually. In his earlier works, Haydn plunged at once into the key of the second subject; but such a procedure was afterwards felt to be unsatisfactory. It was abrupt, and lacking in finish: like a wooden partition constructed without the simple but necessary device of dovetailing.

In many of Haydn's and Mozart's works, the transitions are of a purely formal character [Wagner once described them as "the clatter of dishes at a royal banquet"], but in their more mature work, the texture is well-knit, and the change is skilfully contrived.

Beethoven further developed this contrivance ; indeed so well did he eventually dovetail his sections, that it is almost impossible for a listener to mark off the sections as they appear, without some previous study of the work.

The most important part of the Exposition is the second subject. It consists of several sections, more or less independent, and it covers all the ground from the passage of transition to the double bar, which in all classical music marks off the Exposition for complete repetition. The reason for the complete repetition of the Exposition is not at all complimentary to the intelligence of the listeners of the period. It was felt that a second hearing was absolutely imperative in order that audiences might mentally grasp its material, and appreciate the composer's skill in his treatment of it in the " development " section. In modern works this custom is not retained. Rightly or wrongly we credit our audiences with sufficient intelligence to follow the progress of a work without the need to call a halt so that all that has been already said may be repeated ! Of course the custom of printing the principal themes in our modern annotated programmes is a great help in this direction.

Although the different sections of the second subject may be in different keys, yet the subject as a whole centres round one definite key—usually the Dominant. A curious survival of old Binary Form is to be found in some of the early Haydn and Mozart Sonatas, where we find the second subject starting, in the key of the Dominant, *with the theme of the first subject.* Beethoven settled the problem finally, by never using as second subject any existing material.

The old rule as to the key of the second subject was inflexible. If the movement was major, then the second subject would be in the Dominant key : if minor, it would be in the relative major. But Beethoven broke down that

convention like many others, and established the right of free speech.

In the work of Haydn and Mozart we find the best material of the second subject concentrated at the beginning, after which follow meaningless successions of scale passages and arpeggi; but Beethoven, and later writers, keep something "up their sleeve" for the end, so that our interest is sustained.

With the end of the second subject we reach the conclusion of the first part of Sonata Form—the part that corresponds to the clause of assertion in Ternary Form. The next part—the clause of contrast—is termed the Development Section. In it is shown the composer's skill, for it is usually constructed out of the materials of the Exposition. Applied with reference to the work of a composer who is really an "artist," and not merely a "journeyman," the keynote of the Exposition is *inspiration*: that of the Development is *craftsmanship*. The material of the former springs into his mind spontaneously, but the latter has to be evolved with all the skill and craft that his experience suggests.

For the Development section there are no cut-and-dried rules: the composer is free to do just as he likes, provided he bears in mind the due proportions of the whole structure. The function of this section is to afford tonal relief after the more or less settled condition of Tonic and Dominant found in the Exposition. This relief is obtained—as in the case of Fugue—by a free process of modulation: by wandering far afield from the original key, and by keeping away from it during the whole of the section.

The Recapitulation re-establishes the home key, and re-asserts the material of the Exposition in that key, followed by a suitable Coda which is simple or elaborate according to the taste of the composer.

Rondo-Sonata Form has all the features of Sonata, but in addition there is an extra entry of the First Subject at the end of the Exposition and Recapitulation.

PLAN OF RONDO-SONATA FORM

Exposition.	Development.	Recapitulation.
First Subject (Tonic) Bridge or Transition. Second Subject (Dom.) First Subject (Tonic)	Treatment of material used in Exposition, in various keys.	First Subject (Tonic) Bridge or Transition. Second Subject (Tonic) First Subject (Tonic) Coda.

The production of a great work of art demands something that defies analysis: yet analysis can be used as a standpoint for intelligent criticism. The difficulty lies in making people think at all on matters of art. The man or woman who frankly announces the fact that art means nothing to him or her, is really a better friend to art than the man or woman who has to wait for authoritative opinion before he or she knows whether a work is good or bad.

Music is so peculiarly subjective; so essentially a thing of the spirit; so obviously independent of concrete models, that one of the factors we must take into consideration in any endeavour to assess values, is that of the practice of the great masters: not of any one great master, but of the results of a period of labour in which some phase of music has been brought to perfection.

We have traced the growth of Sonata Form from the simple form of the folk-song, and in the process we have realized, I hope, that no individual man is responsible for

the invention of *any* form in music. All forms are the outcome of a gradual evolution. The invention of a new and satisfactory form would appear to be the most difficult of any invention in music : far more so than the invention of new harmonies, or new types of melody. Indeed the composer who deliberately set out to discover a new form would probably experience the fate of Captain Scott and many another explorer, and find that some one had forestalled him.

There is an idea abroad that the possibilities in music are endless. It may be so. But the thing we should realize is that art never progresses on revolutionary lines. It progresses on lines which open out as a result of the gradual unfolding of definite principles. So it is that Form, whether Sonata Form or any other kind of Form, is based on a firmer foundation than mere whim or caprice : and it will require something more dynamic and far-reaching than whim or caprice to shake the edifice that has been so firmly built by the greatest architects in the world of music.

Gautier says : "Every one has his measure of inspiration." It is very true ; for there are moments when we are all conscious of a sense of joy which immeasurably transcends both senses and intellect. This is the quality that defies analysis. It may be that one's soul, reverting to some ancient habit, steals away, and, Prometheus-like, brings back the fire from heaven. In any case it springs out of the unknown, and if we are not quick to seize the moment, it passes away into the unknown. The fundamental difference between a man of genius and an ordinary man lies in the frequency of such visitations : the former deliberately invites them ; the latter, by the systematic regularity of his daily avocations, as systematically repels them.

Yet it is not enough for the man of genius to be in touch with this supernatural force; the flash of vision is necessary for the hearer as well; how else can one account for that immediate apprehension of vitality in the best work? Our own dying fire is re-kindled by a spark, and our being is suffused with the warmth and glow of beauty; at such moments the highest chord in man's nature is touched. True, such moments are of rare occurrence; but it is not possible to mistake them for anything lower: e.g., an appeal to the senses. The gulf which divides these two experiences is as wide as that which divided Lazarus from Dives: and the intervening space is available for rational analysis.

We cannot analyze inspiration; but that is the smallest part of the composer's equipment—though, of course, the most precious. A modern writer has flippantly expressed the ratio as "Two per cent. inspiration: ninety-eight per cent. perspiration."

Edgar Allan Poe, in his essay on the Philosophy of Composition, says: "I have often thought how interesting a magazine paper might be written by any author who would—that is to say, who *could*—detail, step by step, the processes by which any one of his compositions attained its ultimate point of completion. Most writers, poets in especial, prefer to have it understood that they compose by a species of fine frenzy—an ecstatic intuition—and would positively shudder at letting the public take a peep behind the scenes, at the elaborate and vacillating crudities of thought—at the purposes seized only at the last moment—at the innumerable glimpses of idea that arrived not at the maturity of full view—at the fully matured fancies discarded in despair as unmanageable—at the cautious selections and rejections—at the painful erasures and interpolations—in a word, at the wheels and pinions—the

tackle for scene shifting—the step ladders and demon traps —the cock's feathers, the red paint, and the black patches, which, in ninety-nine cases out of one hundred constitute the properties of the literary histrio."

CHAPTER XII

THE SONATA AS A WHOLE

THE principles of construction already outlined apply to all forms of instrumental compositions. On the one side lie the smaller forms, such as Nocturnes, Preludes, Romances, Intermezzi, and so on, with their simple two-part or three-part construction; and on the other side lie the extended forms of Sonata, String Quartet, Symphony, and Concerto.

The Sonata offers a new set of conditions; in it we find not one extended movement, but several. Briefly defined, a Sonata is a collection of pieces (or movements, as they are called), each complete in itself, yet all combining to make a satisfactory whole. A Symphony is a Sonata for Orchestra; a String Quartet is a Sonata for Strings; and a Concerto is a Sonata for a Solo instrument, with accompaniment for orchestra.

The number of movements varies. Before Beethoven's time three was the accepted number for a Sonata, and four for a Symphony. Now there is no definite rule: there may be three or seven—it is left entirely to the discretion of the composer; but the average Sonata consists of four movements.

A composer is quite free to cast his movements in whatever form he chooses, but it is generally expected that his first movement shall be in Sonata Form. It would

be undesirable that all the movements should be in the same form. Contrast of design is essential, as well as contrast of key and of style. Generally speaking, the first movement is an Allegro (in Sonata Form); the second, a slow movement in one of the simple forms; the third, a Scherzo; and the last, a Rondo or Rondo-Sonata. The first and last movements will be in the same key; the other two movements will be in related keys. Of course much depends on the *mood* of the piece as a whole. If it be *tragic*, there will probably not be any Scherzo; if it be *light*, there may not be a slow movement of the usual type, but perhaps an Allegretto. The old convention which required every complex work to have its "grave and gay" movements, has been relegated to the scrap-heap; a composer is now free to choose exactly as he likes, and his responsibility is, of course, in direct ratio.

PLAN OF BEETHOVEN'S SONATA IN F MINOR, Op. 2, No. 1.

First Movement—Sonata Form.

A = First Subject.
BP = Bridge or Trans.
B = Second Subject.

Exposition.	Development.	Recapitulation.
A Bars 1–9(2) BP Bars 9(4)–21(3) B Bars 21(4)–50(1)	Bars 50–103(1)	A 103(1)–110(2) BP 110(4)–121(3) B 121–end

Second Movement—Modified Sonata Form (no development).

Exposition.		Recapitulation.
A 1–17(2) BP 17(3)–24(1) B 24(1)–32(1)	1 bar "link" in lieu of development	A 33–48 BP omitted B 49–57 Coda 57–end

Third Movement—Minuet and Trio Form.

Minuet.	Trio.	Minuet.
A 1–15 B 16–30 A 30–42	A 1–11 B 12–27 A 28–35	Repeated.

Fourth Movement—Sonata Form.

Exposition.	Development.	Recapitulation.
A 1–10(2) BP 10(3)–23(1) B 23(2)–51(2) Cadence Bars 51–59	Episode 62–112 (an unusual feature) Development proper 112–141	A 141(3)–149(2) BP 149(3)–164(1) B 164(2)–192(2) Coda 192(3)–end

PLAN OF SONATA PATHÉTIQUE, Op. 13.

First Movement—Sonata Form, with an Introduction.
Second Movement—Rondo Form.
Third Movement—Developed Rondo Form (2 subjects).

PLAN OF SONATA, Op. 109.

First Movement—Rondo Form.
Second Movement—Sonata Form.
Third Movement—Air with variations.

The Air is Binary in construction. There are six variations, after which the Air is repeated in its original simple form.

PLAN OF SONATA, Op. 110.

First Movement—Sonata Form.
Second Movement—Ternary Form.
Third Movement—Binary Form.
Fourth Movement—Combined Rondo and Fugue.

CHAPTER XIII

THE SYMPHONY

ONE of the chief lessons which a study of the development of any branch of art teaches us is that of the folly of partisanship. The sane person will accept the music of all periods for what it is worth, remembering what part it has played in the general development of the whole.

The Symphony—although similar in form to the Sonata—covers a much wider area. The Sonata leads us to the end of a period—speaking generally; but the Symphony bridges that period, and carries us into another phase of music's development. The name given to the first period is "Classic"; the next phase rejoices in the name "Romantic," and as there is much to be desired in the general understanding of these terms, it would be well to re-affirm the fact that Art is a slowly evolving affair; it is not concerned with opposites, and it does not thrive upon a system of "party politics"; so that labels, such as "Classic" and "Romantic," should be clearly understood as representing different phases of musical development, and not as shibboleths for duels *à l'outrance*. Moreover, it is well to note that such terms are purely artificial and arbitrary. Each generation makes its own classifications, and it is quite possible that the number of names relegated to the classical list will be much more numerous fifty years hence than it is to-day.

There is a vagueness about the term "Romantic," and certainly more can be said on behalf of "Classic." Archbishop Trench traces its use from the political economy of Rome. "Such a man was rated as to his income in the third class; such another in the fourth, and so on, and he who was in the highest was emphatically said to be of the class, *classicus*: a class man, without adding the number, as in that case superfluous; while all others were *infra classem*." That is the true significance of the term, and it seems to me much more worthy of general use than that interpretation which limits it merely to one phase of development.

A practical alternative would be the use of the term "formal" to describe the period which is now loosely named "classic," reserving the latter name for the giants of all periods.

In the common acceptance of the term, "classic" composers are those of the first rank who have cultivated the formal side of the Art, and who have preferred abstract beauty to emotional expression. "Romantic" composers, on the other hand, are those who have sought to express, in music, definite ideas and emotions, regardless of the primary claims of form: they are men to whom content outweighs style.

It is easy to see how thoughtless people have seized upon this apparent (though not real) cleavage, to dub the former Conservative and Reactionary, and the latter Progressive and Creative. But the truth is that one is simply the logical development of the other; without the one, the other could not be; nothing remains still, therefore it follows that forms which were suitable for one style of expression require expansion, or contraction, to meet the needs of another.

Old Bach was certainly a "Romantic," and so was

Beethoven; it is clear, then, that what is "Romantic" to-day will be "Classic" to-morrow.

A Symphony is a Sonata for orchestra. But it has not always had that meaning; originally, it was the name given to an ancient instrument—a sort of Lyre; later, it was the Greek term for "harmony" (sum—with: phone—sound = concord); later still, it has indicated:

i. An Overture.
ii. An Interlude.
iii. The Introduction to a Song.

Haydn is commonly credited with the "invention" of the Symphony, as we understand the term, but like many other popular beliefs this one has no foundation in fact; all Haydn did was to gather together the threads of the best work of his predecessors and contemporaries, and weave them into a unified fabric.

Of course the orchestra of the eighteenth century was a different affair from that of to-day. Haydn and Mozart wrote for Strings, Flutes, Oboes, Horns, Trumpets and Bassoons. Before their time there was little attempt to secure contrast of tone between the different groups of instruments; the strings played throughout, and the effect must have been extremely monotonous.

Haydn wrote 118 Symphonies, of which about twenty are interesting. Mozart wrote forty-nine, mostly in three movements, but latterly in four movements—with the Minuet and Trio added. The improvements made by these men, acting and reacting upon each other, may be summarized as follows:

i. Better treatment of instruments.
ii. A greater freedom of style.
iii. A tremendous advance in vitality, and in development of ideas.
iv. Better distribution and contrast of tone.

Haydn and Mozart gave the Symphony a dignity which it did not possess before, a dignity which has greatly increased since their day.

Beethoven inherited their form, but considerably expanded it by adding the Introduction and Coda, by joining up some of his movements, by a greater freedom in the use of keys, by setting his face steadily against conventionalism, by a powerful infusion of emotion and imagination, by the co-ordination of all component parts, and by developed orchestration. He used Clarinets and Trumpets from the outset, and later introduced Trombones.

Schubert was a "Romantic." Form meant less to him than content and colour. He aimed at a personal utterance and at the deepening of the means of expression. That he was successful is evidenced by his exquisite "Unfinished" Symphony, and his fine one in C major—his eighth and ninth respectively.

Mendelssohn was an out-and-out formalist. He added nothing new to the Symphony, but relied upon sparkling diction and highly polished form, upon rich orchestral colouring and facile technique. His music is never intense because he never "let himself go": emotion always gave place to style; convention was never disregarded; in short, he was a "safe" man because he was of those who "blow neither hot nor cold." This may account for his popularity. He filled a gap. Beethoven's intensity was at that time beyond the ken of the average person, and it proved an admirable foil to the light and pretty music of Mendelssohn which was easily understood, which made no excessive demand upon the emotions, and which was thoroughly in keeping with the spirit of the age—an age which respected conformity to convention.

The influence of Robert Schumann is in startling con-

trast to that of Mendelssohn. It was not enough for Schumann to know that "such and such a course" was correct and traditional. Everything must be tested anew. He possessed a sense of beauty which impelled him towards an individual style of utterance: the seal of the truly great. In the development of the Symphony Schumann must undoubtedly rank as a pioneer, not on account of his technique—for Mendelssohn possessed far more of that commodity—but because emotion drove him on to express himself in his own way.

The case of Mendelssohn and Schumann is but one example out of many, of the inability of the public to estimate correctly contemporary art and artists. Mendelssohn was fashionable and popular. Schumann cared naught for fashions: he was a dreamer, unpractical, with queer ideas. Mendelssohn wrote pretty tunes in conventional patterns. Schumann, realizing that Beethoven had shaped existing forms to a state of perfection, sought to evolve new formal shape by a process of unification. Beethoven established the fact that a pretty tune is not the stuff out of which a great Symphony is made, but that the need is for an arresting idea. Schumann went a step further and sought a *dominating* idea, one capable of much reiteration, of modification and of expansion; and he developed this practice to such an extent that his principal subject-matter is sometimes used throughout an entire movement. It is perhaps modified to suit the special needs of the moment, as in the D minor Symphony, where the subject is first introduced in the Introduction and appears in several forms throughout the movement, and also in the second and last movements, either as actual subject-matter or as *accompaniment* to new material. In this way he secured unification and demonstrated the growing importance of subject-matter in relation to form,

insisting that the latter must be shaped to meet the needs of the former.

This impulse towards freer form finds fuller expression in Berlioz's "Symphonie fantastique—Episode de la Vie d'un Artiste," in which the artist's affections are represented by a musical figure called the "idée fixe," which by its constant re-appearance serves to unify the work. In the laying out of the movements it bears some resemblance to a Symphony, but it is the pioneer work in a new departure—i.e., the attempt to illustrate a definite story, by means of music—denominated Programme Music. The movements are five in number: (i) "Rêveries—passions" (corresponding to the usual slow Introduction and Allegro); (ii) "Un Bal" (takes the place of the Minuet and Trio); (iii) "Scène aux champs" (supplies the slow movement); (iv) "Marche au Supplice" *v.* "Songe d'une Nuit du Sabbat."

"Harold in Italy," another work on similar lines, is divided into four scenes: (i) "Harold in the mountains" (Harold is indicated throughout by a Viola solo); (ii) "March of pilgrims singing the prayer of evening"; (iii) "Serenade"; (iv) "Orgy of brigands."

Franz Liszt adopted the principles of Berlioz, and was the first to use the name "Symphonic Poem," of which type he wrote several examples—Mazeppa, Prometheus, Orpheus, Les Préludes—in addition to a "Dante Symphony" and a "Faust Symphony." In Liszt's work, the subjects have no connection whatever with definite form: they are used to indicate individuals, ideas, or circumstances. Themes are used, for instance, to express "bewildered inquiry," "anxious agitation," "love," and "mockery," as well as to indicate each person concerned in the story.

The difference between the Symphony and the Symphonic

Poem is simply that the former consists of a *group of movements* which are united by ties of key relationship and general mood, and expressed in recognized forms; while the latter is the continuous exposition of a story, or poem, in which the old method of development of themes gives place to variation of themes, and where the form is conditioned by the demands of the text.

Doubtless the appeal of the Symphonic Poem, during the last fifty years, has predominated. Formal perfection on the old lines was achieved by Beethoven, and the movement—in which he had a share—towards a fusion of the different branches of Art, has gained ground year by year.

Abstract music conveys its own message to every worthy listener. It can, at best, be only an indefinite message. Why not make it potent by every possible means? If poetry will help—use it. If colours will help—use them. There can surely be no loss of power involved in announcing the subject of a discourse, whether musical or otherwise; and if it is still true that music begins where words end, there is all the more reason for defining our starting point. It becomes more abundantly clear that Art is not confined to one medium, or to one group of media, but is the general result of that tremendous force which impels man to express his sense of beauty in different ways. Thus there is not an Art of Painting, another Art of Music, and another Art of Poetry, but all are part of the great Spirit of Art, and all are essential for the transmission of the complete message of Art.

The Symphony has undergone certain changes since the middle of the nineteenth century. Brahms substituted an Allegretto type of movement for the Scherzo, and the Russian, Bohemian and Finnish composers have introduced a national note into some of their work. It is

conceivable that the Symphony and the Symphonic Poem may continue to thrive, side by side; they appeal to different types of creative mind, and if they can both continue to serve the cause of Art, there will always be appreciative listeners. On the other hand, it may be that the modern tendency towards fusion—in Art, in Religion, and in Politics—may result in the total rejection of the set forms in music, and the general acceptance of a freer form of utterance, impelled by existing beauty, or truth, in some other manifestation.

The way has already been indicated by Edward Elgar in his first Symphony, where he boldly discards the old formula. Beethoven aimed at making his *movements* organic. Elgar—by an application of the methods of Schumann, Liszt, Franck and Wagner—has aimed at organic unity in the *whole work*. The movements have themes in common, and the principal theme—that of the Introduction—pervades the whole work.

Bantock's Symphony "Atalanta in Calydon" for voices alone, Vaughan-Williams' "Sea Symphony" for voices and orchestra, and Delius' "Song of the High Hills" for orchestra and voices (without words) suggest a possible line for future development. Saint-Saëns describes the ultra-modernist as one "who abandons all keys and piles up dissonances which he neither introduces nor concludes, and who, as a result, grunts his way through music as a pig through a flower garden." It is a sweeping statement, and unwise, because the dust of conflict that is still in our eyes blinds us to many beauties that time alone can reveal. It is quite possible that the new forward impulse in music may take such shape as to completely revolutionize not only existing forms, but existing tonal conditions. If so, it will be the result of a process of *gradual* change, and not of sudden upheaval. Artistic achieve-

ments are built on a firmer foundation than mere caprice, they rest on the practice of great men who have achieved their position as the result of years of thought and labour. In the past, the really great men have advanced the Art of Music by building on the work of their predecessors. In the present, the really great men, as far as one is able to judge, are following the same process; and after all, it is a process that is in complete conformity with the fundamental laws of Nature.

CHRONOLOGICAL LIST OF THE CHIEF WRITERS OF SYMPHONIES

Eighteenth Century.

Alessandro Scarlatti—wrote 12 "Symphonies for small orchestra."

Niccola Antonio Porpora—wrote "chamber symphonies" for 2 violins, 'cello, and continuo.

Johann Grann—wrote 40 Symphonies.

Giovanni Sammartini—wrote 24 Symphonies; he has been called "the precursor of Hadyn in symphonic and chamber music."

Ignaz Holzbauer—wrote 196 Symphonies which were commended by Mozart.

Carl Philip Emmanuel Bach—directly influenced Haydn and Mozart in symphony writing.

J. K. Stamitz—wrote 45 Symphonies. He was one of the first to use a definite second subject.

Joseph Haydn, commonly called the "Father of the Symphony"—wrote 157 Symphonies.

Michael Haydn—a younger brother of Joseph—wrote some 30 Symphonies.

F. J. Gossec—wrote 27 Symphonies.

K. D. von Dittersdorf—a pioneer in writing Symphonies based on a "programme," or with a distinctive title.

Luigi Boccherini—wrote 20 Symphonies.

Justin Heinrich Knecht—wrote a number of Symphonies with distinctive titles.

W. A. Mozart—one of the greatest masters of Symphony.
Andreas Romberg—wrote 6 Symphonies which are forgotten. He is remembered by his "Toy" Symphony.

Nineteenth Century and after.

L. van Beethoven—wrote the "Famous Nine."
George Onslow—wrote 4 Symphonies, one of which was performed by the Philharmonic Society, in London.
Louis Spohr—wrote dramatic Symphonies.
F. Schubert—wrote 9 Symphonies, of which the "Unfinished" is most popular.
John L. Ellerton—wrote 5 Symphonies, of which one was named "The Forest."
Hector Berlioz—"Symphonie Fantastique"; "Harold in Italie"; "Romeo and Juliet."
Franz Lachner—wrote 8 Symphonies.
Julius Benedict—wrote Concertos and Symphonies.
Michael Costa—wrote 3 Symphonies.
F. Mendelssohn Bartholdy—"Reformation"; "Italian"; "Scotch"; "Hymn of Praise."
Robert Schumann—wrote 4 Symphonies: "Spring"; D minor; C major; "Rhenish."
Franz Liszt—the inventor of the name "Symphonic Poem."
Wm. Sterndale Bennett—wrote a Symphony in G minor.
César Franck—Symphony in D minor and Symphonic Poems.
Joachim Raff—"Leonore" Symphony.
Anton Bruchner—9 Symphonies.
Friedrich Smetana—Symphonic Poems.
E. Silas—Symphony in A.
Anton Rubinstein—"The Ocean" Symphony, and others.
Karl Goldmark—"Rustic Wedding" Symphony.
Johannes Brahms—C minor; D major; F major; E minor.
Peter Benoit—"Choral" Symphony.
A. P. Borodin—3 Symphonies and a Symphonic Poem.
C. Saint-Saëns—Symphonic Poems and Symphonies.
Ebenezer Prout—4 Symphonies.
M. A. Balakireff—Symphonic Poems and 1 Symphony.
J. F. Barnett—Symphony in A minor.
Alfred Holmes—4 Symphonies with titles.
V. de Joncière—"Choral" Symphony and 2 others.

J. K. Paine—an American composer of Symphonic Poems and Symphonies.
Joseph Rheinberger—" Florentine " and " Wallenstein " Symphonies.
Hermann Goetz—Symphony in F.
J. S. Svensden—Symphony in D.
P. I. Tschaikovski—6 Symphonies, of which the well-known " Pathétique " was the last.
Anton Dvorak—5 Symphonies, of which the G major and the " New World " are best known.
A. S. Sullivan—wrote 1 Symphony.
N. A. Rimsky-Kovsakoff—Programme Symphonies.
Gabriel Fauré—1 Symphony.
Ch. Marie Widor—2 Symphonies.
Hubert Parry—4 Symphonies.
Ole Olsen—Symphonic Poems and 1 Symphony.
F. X. Scharwenka—A " Polish " Symphony.
Vincent d'Judy—Symphonic Poems.
F. H. Cowen—6 Symphonies.
C. V. Stanford—5 Symphonies.
Ernest Chausson—3 Symphonic Poems and 1 Symphony.
C. Sinding—Symphony in D minor.
S. I. Taneiff—2 Symphonies and a Symphonic Poem
Edward Elgar—2 Symphonies.
Frederic Cliffe—Symphony in C minor.
Gustav Mahler—6 Symphonies, the 4th ending with a soprano solo.
Gustave Charpentier—" Symphonie-Drama "—" La Vie du Poête."
William Wallace—Symphonic Poem and 1 Symphony.
A. Arensky—2 Symphonies.
E. German—Symphonic Poems and 2 Symphonies.
Frederick Delius—Symphonic Poems.
Felix Weingartner—2 Symphonies.
Richard Strauss—Symphonic Poems.
Paul Dukas—Symphonic Poem and Symphony.
A. Glazonnoff—Symphonic Poems and 7 Symphonies.
Jean Sibelius—2 Symphonies and Symphonic Poems.
G. Bantock—Symphonic Poems and Hebridean Symphony.
A. Järnefeldt—Symphonic Poems.
A. Scriabine—Symphonic Poems.

R. Vaughan Williams—"Sea Symphony" and "London" Symphony.
S. Rachmaninoff—2 Symphonies.
E. von Dohnányi—Symphony in D minor.
Igor Stravinsky—Symphony in E flat and wonderful "Ballet" Music.
Joseph Holbrooke—"Choral" Symphony and Symphonic Poems.
Cyril Scott—Symphony.
Balfour Gardiner—Symphony in D.
Hamilton Harty—Irish Symphony and Symphonic Poems.
W. H. Bell—6 Symphonic Poems and 2 Symphonies.
Ernest Bryson—2 Symphonies.
E. L. Bainton—Symphony: "Before Sunrise."

CHAPTER XIV

ORATORIO

DOUBTLESS the recognition of a Trinity in Art is really important, for only on such a basis can the work of the Artist be adequately judged. It is precisely on this count that so many people fail in attempting to assess the value of an artistic product; they fail in insisting upon the absolute value of any phase of Art irrespective of any other association; in stating, for instance, that Poetry contains the whole truth of Art, or that Pictorial Art attains the ultimate expression of beauty, or that Music, in and by itself, succeeds where others fail.

The simple truth is that Art is neither Painting, Music, nor Poetry, but an expression of all three. It is an act of creation in which all three have their share. Does not poetry paint pictures which need to be visualized, and suggest the music of Nature? And does not painting suggest an underlying poetic feeling, and also colour-sounds? And cannot music suggest underlying poetic emotion, and also depict glowing colours and rich contours?

Can any person who is really alive to beauty, and to the appeal of Art, look at a fine picture without hearing, say, the wind among the trees or the hum of bees among flowers, of creeping things innumerable, of the delicious

music of a softly purling brook, or of waves rushing into rock crevices, and flinging themselves high in myriad colours, with the very joy of life? So in Music. Association of idea is inevitable where there is real sensibility. As surely and inevitably does Palestrina's music suggest the dignity and beauty of the old Catholic Ritual, as Bach's music makes us conscious of rich colours and gorgeous tracery; of the kaleidoscopic effect of an old French stained-glass window plus the glories of the architecture of Chartres.

All Art is symbolical: it conveys more by what is implied than by what is expressed. If we take the words of a fine poem as words, the result is sadly disappointing. But if we measure their value by the wealth of association which they conjure up within us, they assume totally different proportions. Again—think for a moment of the demand made upon our imagination by a simple etching. "The inexpressible itself speaks to us in secrecy." When great music is wedded to great poetry, the potentiality of the element of symbolism becomes vastly greater; more particularly is this true in the case of Religious Art, and great leaders, in all ages, have been quick to recognize the tremendous symbolic value of Art, and to utilize it to serve their purposes. In just such a way was Oratorio born.

In its inception it was intended by its founder—San Filippo Neri, founder of the Congregation of the Oratorians—to be a means of attracting and instructing the poorer youth of Rome. A portion of Scripture was acted, and accompanied or interspersed with hymns, and as the performances were associated with the new oratory of San Filippo's Church, they became known as Oratorios.

Oratorio and Opera really spring from the same root (the old Miracle Play), and both travelled along the same

path up to a point, the only difference being that one was concerned with "sacred" and the other with "secular" subjects. The same year—1600—saw the first example of both forms—Peri's Opera "Euridice," and Emilio del Cavaliere's Oratorio "La Rappresentazione dell' Anima e del Corpo." The composer of the latter work died before it was produced, but he left detailed instructions concerning the scenery and action. There was, for instance, a ballet, and certain scenes were marked to be enlivened "with capers, without singing." The orchestra consisted of one Harpsichord (the predecessor of the pianoforte), one double-necked Lute, one double-necked Bass Viol, and two Flutes; and a note was added saying that "a good effect may be produced by playing a Violin in unison with the Soprano voices throughout."

Carissimi first introduced the Narrator, and thus paved the way for the elimination of the spectacular element; his pupil, Alessandro Scarlatti, established the Aria, and improved the general character of the accompaniments. In Italy, however, Oratorio was too much akin to Opera in its general treatment, the reason being that the real spirit of religious music, as exemplified in the work of Palestrina, had passed out of Italy, just as the real spirit of dramatic music, as exemplified in the work of Monteverde, had passed out of Italy. In the case of Opera it passed to France, but in the case of Oratorio it passed to Germany.

The fundamental difference between Italian Oratorio from Cavaliere to Rossini, and German and English Oratorio from Schütz to Elgar, is that the former has primarily a sensuous appeal, whilst the latter has primarily an intellectual appeal. In other words, the Italians seek to please; whereas the others, by reason of the intensity of their northern temperament, seek to uplift. About the one,

there is almost invariably a sense of ostentation or of triviality; but the other is dignified or tender, and in unison with the inner spirit of religion.

So the religious spirit of Palestrina passed to other countries and other creeds. Theologically, Bach and Palestrina were poles asunder, but in spirit they were brethren, which only goes to prove how puerile religious divisions really are. On the other hand, though Palestrina and Rossini were of the same race and religion, they speak different spiritual languages.

The link in the passage of Italian methods to Germany was Heinrich Schütz, who studied with Giovanni Gabrieli in Venice from 1609 to 1612. Schütz mastered Italian methods, returned to Germany, and there produced the first six German Oratorios, which differed from their Italian prototypes in the following important essentials:

i. No stage was used.
ii. The popular type of melody was entirely eschewed.
iii. Everything of a sensuously attractive nature was deliberately avoided.
iv. The key-note was not "Recreation" but "Reverence," and this epitomizes the fundamental difference in the attitude of the two schools of composers.

The Italians regarded Oratorio as a means of Collective Religious Recreation, the Germans as an opportunity for Individual Introspection and Aspiration. After Schütz the use of Plainsong was discontinued in Germany, and its place was taken by that wonderful and characteristic growth—The Chorale—around which the special German type of Oratorio—The Passion—developed. Bach wrote four Passion Oratorios, of which two only have come down to us (the other two being lost), e.g., the "S. John" and the "S. Matthew." Bach's Oratorios differ from those of the Italian School in plan as well as in treatment. He

breaks up the whole work into sections; at certain points the narrative ceases, and the scene that has just been described is made the subject of a meditation by means of an Air or Arioso-Recitative; at other points the feelings of the spectators are expressed in appropriate chorale form, The "S. Matthew" Passion—incomparably the greatest of all Passions—consists of twenty-four scenes, twelve smaller ones rounded off by Chorales, and twelve larger ones marked by Arias. The text of the "S. John" Passion has neither the variety nor the simplicity of that according to S. Matthew: it is more continuous and dramatic, and lacks the points of repose which call for the insertion of meditations: the Arias would almost seem to have been inserted by force.

In the "S. John," Bach insists on the cruelty of the mob, the physical suffering of Jesus, the supposed remorse of mankind whose guilt occasioned that suffering, and finally, an expression of hope, praise and gratitude for the gift of the Redeeming Christ. The "Matthew" Passion, however, is the expression of a more mature understanding, and insists on love, infinite tenderness and sorrow; indeed, the outstanding features of the "John" are quite subordinate to these, and one infers that Bach's intellectual condition in 1723, when he wrote the "John," prompted him to use the familiar evangelic method of driving a lesson home by arousing terror, remorse and hope; while in 1729, when he wrote the "Matthew," he had forged ahead of contemporary dogma, and realized that love and service alone raise humanity near to God.

English Oratorio, curiously enough, was established by a foreigner. Nothing in the nature of Oratorio existed in this country before the advent of Handel; indeed, its origin was absolutely and entirely due to an unsuccess-

ful business speculation! Handel came to this country in 1710, and for twenty-three years sought fame and fortune by the production of a string of Operas in the Italian style. But fortune withheld her smile, and he was reduced to destitution by the failure of his operatic enterprise; so much so, that he was glad to accept a "benefit" performance in order to replenish his purse and re-establish his financial position. After a second lapse into bankruptcy, due to his persistence in striving to make Opera successful in London, Handel tried Oratorio, with satisfactory results. Then he produced a steady stream of Oratorios, not—be it noted—because of any inner prompting to convey a religious message to the world, but—like his Italian prototypes—to supply a public demand. There is an ironic flavour in this fact when one thinks of it in conjunction with the public estimate of the "Messiah" and the "S. Matthew Passion."

Handel had not a religious temperament: he never troubled about problems of metaphysic, but he had a tremendous imagination and a wonderful power of projecting his imagination in vivid musical colours. Where Bach expresses an inward belief, Handel translates a mental picture, and it is quite immaterial whether the picture be of sacred or secular significance—the treatment is precisely the same.

Thus Bach's method is Subjective, revealing the state of his own mind, and Handel's is Objective, depicting scenes created by his imagination; and it is safe to say that where two or three musicians are gathered together, the spirit of Bach will be in the midst of them. Apart from England, Handel's influence on music and musicians has been slight, yet in England it has been enormous; in fact, cripplingly so, for he has dominated the musical taste of this country for 150 years. Even

now we find that certain Choral Societies are able to thrive solely by reason of their willingness to perpetuate this tradition, by setting up, annually, their sacred fetish for the worship of the masses. No belittlement of Handel's towering genius is here implied, but rather a lack of vision on the part of those who are content, year after year, to hold up for the admiration of the public one masterpiece, or one type of musical art, to the exclusion of others equally great.

Handel and Bach obtained their wonderful effects by different means, the former by bold strokes, the latter by wealth of detail; and Handel's failure to influence his successors is due to the fact that he stands at the end of a line of development, whereas Bach stands mid-way. Handel exploited his particular medium to the full, but Bach suggested untold possibilities "for them that come after."

The text of Haydn's Oratorio, "The Creation," trivial and puerile as it frequently is, simply serves as a peg for some of Haydn's most characteristic and naïvely delightful music. It is only natural to expect that the man who did so much to place the Symphony and the String Quartet on a solid foundation would find his chief interest in the *instrumental* part of an Oratorio. For him music, qua music, and not as a means of intensifying words, was *the thing*; so we find in the pictorial aspect of the "Creation"—in the "Representation of Chaos," and the illustration of the words "And there was light"; in "awful thunders" and "foaming billows"; in "flowers, sweet and gay," and in the cooing of "tender doves"—a perennial beauty without which the world of music would be the poorer. But beyond affording an opportunity for picturesque effect, words meant little to Haydn, as is clear in his earlier work "The return of Tobias," where "the singers beseech

the Almighty to hear their prayers and tears, in an Allegro in D major, forte, with nice running fiddles, and everything very charming and cheerful."

The work of Beethoven, Spohr, Liszt, and Dvorak does not advance the story at all.

Mendelssohn's "S. Paul" is obviously based on the "Matthew" Passion as regards its general treatment. A scene is described, and then follows reflection and the pointing of the lesson. "Elijah" is, of course, more dramatic, but the same method of treatment underlies its more popular features.

The French School has not distinguished itself in the writing of Oratorio. Berlioz's "L'Enfance du Christ" and Franck's "Les Béatitudes" are noteworthy as containing less choral dullness, or cloying sweetness, than the average example; but it is clear that the genius of both men lies in the department of instrumental music. One feels concerning their choral writing as one feels about that of Beethoven, that it is not a natural expression, but an instrumental idiom forced into a choral channel.

In the English School there is nothing of outstanding merit, nothing that really strikes a new note, until we reach Elgar's "Gerontius," and to no work more than to the "Dream of Gerontius" do my introductory remarks apply.

Here we have an example of articulate expression in music and in poetry: a great poem set to great music, and it would be strange indeed if the third dimension were not in evidence from beginning to end. Doubtless, the pictorial element is of a most vivid and remarkable type from the outset, where the poignant cry of the dying man at once thrills us and gives us a vision of the whole scene: "Jesu, Maria: I am near to death, and thou art calling me!"

If the function of Æsthetics is "to inquire with what eloquence and sincerity the artist communicates his feelings," then must "Gerontius" be placed on the highest pinnacle. The music is, in a way, self-abnegatory, but, paradoxical as it may seem, it is all the greater in consequence, for the music expounds the poem—not parts of it, but the whole spirit and intention. We have the last agony of the sick man, his death, and his passage to the unseen, not merely described in words, but expounded in an entirely individual idiom in the peculiar language of emotion. We have, successively, the Chorus of Demons, and of Angels singing "Praise to the Holiest *in the Height, and in the Depth*"; of the prayers and aspirations of humanity; and finally we have the lovely—the surpassingly lovely—music where the soul is "softly and gently" dropped into the waters of Purgatory.

So tremendous is the appeal of sincerity and beauty in this conception that it is no uncommon thing to hear of Welsh Calvinists of the most staunch Protestant spirit singing the work with intensity and power, and giving voice to sentiments which are absolutely at variance with their professed religious belief. But this again is only another instance of the tremendous unifying quality of Art.

Religions divide, but Art unites. It exercises its spell upon all who are susceptible to the call of beauty. Is there not an even greater need of Art to-day than ever before, and may not its function be to succeed where Religion has failed?

CHAPTER XV

CHAMBER MUSIC

CHAMBER music includes all music of a concerted nature suitable for performance in a room. It excludes music for large bodies of performers, ecclesiastical music, and dramatic music. Strictly speaking, a Pianoforte Recital is not a Chamber Concert; but a Recital for Violin and Pianoforte *may* be. Whether it is or not depends entirely on the *character* of the music that is performed. If it consists of Violin Solos with *accompaniment* for Pianoforte it certainly does not belong to the category of Chamber Music; but if each performer has an equal share in the music, neither being subordinate to the other, the primary condition is fulfilled. The term really implies *concerted performance by solo players*, and it demands a more intimate style than is possible in a large Concert Hall.

The modern acceptance of the term implies a performance by three or more string players with whom may be associated one or more other instruments. Thus the most common forms are String Trios, Quartets, Quintets, Sextets, Septets, Octets; or Pianoforte Trios (i.e., Pianoforte with Violin and 'Cello), Quartets, etc.; Clarinet Quintets, etc., etc.

For the proper enjoyment of chamber music the room should be one in which every person may be able to hear

the full tone of each instrument. The element of virtuosity should be entirely absent, and the listeners comparatively few in number. Chamber music is not for a crowd—physical contiguity destroys the "atmosphere"; it has no glamour of vivid colouring, bearing the same relationship to a glowing orchestral composition as an etching bears to a masterpiece in oils. The whole scheme is subdued, reduced in size and in scope, and its appeal is more intellectual than emotional.

The most popular form of chamber music, and that which requires the most perfect balance, is undoubtedly the String Quartet, which consists of two Violins, Viola, and 'Cello. The String Quartet was invented by Haydn, whose early examples are an adaptation of orchestral writing for strings alone. In most cases the principal interest of the early specimen lies in the *first Violin* part, the other instruments doing little more than accompany. The need for a more equal distribution of interest was, however, soon realized, and was fully developed in the mature work of Beethoven. Haydn and Mozart were the first to write freely for the lower instruments, thus establishing a principle which is now regarded as an essential feature in the best type of String Quartet. If we hear a work in which three of the parts are subordinate to the fourth, we may safely assume that it is *poor* chamber music. Not only must the parts be equally free, but one must be conscious of the four individualities concerned in the performance. A keyboard instrument is manipulated by *one* person; so is a Violin. An orchestra is controlled by *one* person. But in a Quartet there are *four* personalities merged and blended in one expressive utterance.

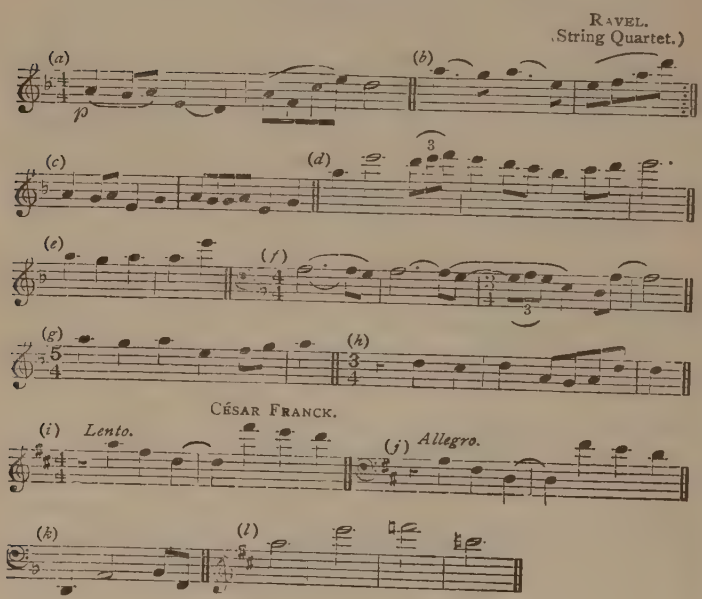
The character of a Violin is brilliant, agile, or expressive. It commands a more extensive range of colour and expression than any other stringed instrument. The Viola,

whilst capable of much that is dexterous, is usually more effective in a broader style of treatment. Its sound box is very flat in proportion to its size, and this is sometimes responsible for a *nasal* quality which many attempts have not succeeded in rectifying. Owing to the better proportions of the 'Cello its tone is more akin to that of the Violin than is that of the Viola.

To Beethoven's first period belong the six quartets Op. 18. To his second period belong the set Op. 59 which reveal a tremendous growth in the power of expression and organization. No one has more cunningly extracted the last ounce of possible effect from the String Quartet than Beethoven. He and Schubert carried it to its highest point of perfection because they realized its possibilities and its limitations. Certain modern composers have made the mistake of treating the String Quartet as they would an orchestra, in endeavouring to obtain effects which can only be supplied by a *body of players* to each part. It would be foolish to ignore the fact that change is a sign of health. Flux is essential to vitality. In the String Quartet, as in every other type of music which we have considered, we find that in order to retain the interest of creative minds, new forms of expression are necessary. Thus, modern chamber music concerns itself more with colour, complex rhythm and mood; and the lyrical type of melody of the older writers has given place to something much more tense and concentrated. Schubert, for instance, makes his appeal by means of pellucid melody and transparent simplicity; Debussy, on the other hand, relies on "atmosphere" and subtle harmonic treatment. The modern French School seeks expression in "a pale symbolism—a reflection of shadows"; but the modern German and Russian Schools affect an amount of sonorousness almost out of keeping with the medium, suggesting indeed

an attempt to produce orchestral effects without an orchestra. As illustrating the concentrated method of treatment of material, Example 46 (*a*) is the opening figure of Ravel's beautiful Quartet in F major. At bar 24 it appears as (*b*). Later again as (*c*), and the whole movement is

Example 26



evolved from this material and the following subsidiary subject (*d*).

In the slow movement we find it as (*e*), and it is given chief place in the third movement as (*f*), while in the fourth and last movement it appears under the guises (*g*) and (*h*).

In César Franck's fine Quartet in D major the theme of the Introduction which appears as (*i*) forms the principal

th eme of the last movement as (*j*), and the figure on which the *transition* is based in the first movement—(*k*)—becomes the second subject in the last—(*l*). The technical name for this method of treatment is *Theme transformation.*

That the best examples of the String Quartet are the product not of youthful impetuosity, but of the mature experience of the best composers, probably accounts for the well-known fact that this medium appeals only to the "select few"—those who are, in matters musical, intellectually maturer than the "rank and file" of music-lovers.

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